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MASTERS IN MUSIC

VOLUME TWO

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VOLUME TWO

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MASTERS IN MUSIC

VOLUME TWO

EDITED BY
DANIEL GREGORY MASON

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HAYDN · BIZET
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MASTERS IN MUSIC

VERDI

BORN 1813: DIED 1901

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GIUSEPPE VERDI

In personal appearance Verdi was distinguished and prepossessing. His tall figure, with its strong limbs and broad shoulders, was surmounted by a finely shaped head. His complexion was dark, his black hair, sprinkled with gray, abundant, and his gray eyes at once piercing and friendly.

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GIUSEPPE

VERDI

BORN 1813: DIED 1901

IT has been aptly remarked by one of the most recent, as well as the most discriminating, of Verdi's biographers, that this composer's career (or, at any rate, its culmination) should have a special interest for Anglo-Saxons, as being that of the first and indeed the only musician who has proved himself worthy to collaborate with Shakespeare, and has even thrown a new beauty upon lines familiar to us from childhood. Remarkable for its fortunate length and for its brilliancy, Verdi's career is even more remarkable for the manner in which his genius has marched with the times. That the Verdi of 'Il Trovatore' should, at an age well past the traditional threescore and ten, develop into the Verdi of 'Otello' and 'Falstaff' is proof of an alertness and vitality of genius that is probably unparalleled.

Born on October 10, 1813, at Le Roncole, near Busseto, of parents in a very humble rank of life, Giuseppe Verdi (pronounced Vair-dee) came perilously near to death in the first months of his life, his mother managing to conceal herself and her babe in the belfry of the village church during an inroad of Cossack troops who spared neither age nor sex.

Ten years later he had another narrow escape, but this time not from death at the hands of his country's enemies. Having exhibited a precocious talent for music, he was appointed, at the age of ten, organist of the church in whose sanctuary his life had been saved. At the same time he was attending school at Busseto, and on Sundays and feast days used to tramp over to Le Roncole in the small hours of the morning so as to be ready for his official duties. Missing his road one winter's day, before dawn, he fell into a canal and would have drowned had not a passing peasant woman heard his cries for help.

An old friend of Verdi's father has placed upon record the avidity with which the young Giuseppe practised upon a spinet that was in his father's house. "One day," he says, "the boy was in the greatest delight at having found for himself the major third and fifth of the key of C. The next day, however, he could not find the chord again, whereupon he fell into such a temper that he seized a hammer and proceeded to break the spinet to

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pieces. The noise soon brought his father into the room; and he, seeing the havoc his son was causing, boxed his ears so soundly as once for all to disabuse the boy's mind of the idea of punishing the spinet for his inability to strike common chords."

A year or two later Verdi had the good fortune to be apprenticed, at Busseto, to a merchant who was also an ardent musician, and through his good offices came under the patronage of various musical lights of the town. A chance led to his replacing the organist in the cathedral, and from that moment his musical career began in earnest. In the library of the Philharmonic Society of Busseto may be seen the score of a symphony written for performance by that body when Verdi was but fifteen.

The gaining of a scholarship enabled Verdi to proceed to Milan, where the pedantic theorists of the "Conservatorio" looked with anything but favor on his immature efforts at composition—but whether from want of discrimination, or because of the actual quality of the work, does not clearly appear. At all events, he made no deep impression on the Milan authorities, although the careful study and sound instruction he enjoyed were in themselves a sufficient gain to him. He had not completed the two years' residence provided for by his scholarship when the death of the old organist at Busseto led to his returning thither to compete for the vacant post. He was unsuccessful in his candidature; but his friends made up for his disappointment by their warm adherence, and eventually found a position for him as organist to a Franciscan chapel whose musical attraction came by degrees to completely eclipse that of the cathedral.

After three years at Busseto, during which time he had married Margherita Barezzi, Verdi returned with his wife and two children to Milan in 1836. The successful production, in 1839, of his first opera, 'Oberto, Conte di San Bonifacio,' was followed by a period of trouble. His children died, and then his wife, and his second opera was a failure.

Despondency paralyzed his efforts to work until, almost by an accident, he set to work upon a libretto which proved an unexpected source of inspiration, and in March, 1842, 'Nabucco' was produced at Milan, with conspicuous success, and gained for its composer the first instalment of a popularity which during the next ten years increased with every opera he produced. That his composition during this period should have been unequal in merit was not surprising. Much of it was done against time and "to order," conditions which ever militate against the best work; but, on the whole, his style made steady advance, until, in March, 1851, the performance of 'Rigoletto,' at Venice, stamped him as the greatest operatic composer of his day, and constituted a landmark in his musical career.

Two years later came 'Il Trovatore' (produced in Rome, 19th January, 1853) and 'La Traviata' (produced in Venice, 6th March, 1853). 'Il Trovatore' was an instantaneous success; 'La Traviata' a complete failure, owing to the incapacity of the performers. 'I Vespri Siciliani,' in 1855, and 'Simon Boccanegra,' in 1857, were only partial successes, the latter failing owing

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to a dull libretto and a worse performance. In the following year he was rewarded by brilliant success with 'Un Ballo in Maschera.' By this time Verdi had already paid two flying visits to London; in 1862 he was again invited there, on the occasion of the Universal Exhibition. For the opening of this he composed his 'Inno della Nazioni,' but it was never performed as intended, being heard instead in Her Majesty's Theater. For another exhibition, that of Paris in 1867, he composed his opera 'Don Carlos,' which met with moderate success.

'Aïda,' in connection with which Verdi's name is probably best known to the multitude, was written in 1869, in response to an invitation from the Khedive of Egypt, who had built a new opera-house at Cairo. The opera was intended for the inauguration of the new house; but for various reasons its production was delayed for a couple of years. It was produced in December, 1871, and at once leapt into the popularity it has enjoyed ever since. Its composition marked the full development of Verdi's musical style, and evinced so distinct a departure from conventional Italian methods as to incur the reproach of "Germanism" and "Wagnerism."

Three years later, on the anniversary of the death of the great Italian poet Manzoni, Verdi's 'Requiem' was produced at the Church of San Marco in Milan. Its beauties were at once appreciated; it was repeated at La Scala, the famous Milan opera-house, and a short time afterward in Paris at the Opéra Comique. After this Verdi withdrew to his country house at Santa Agata, and for thirteen years gave nothing new to the world, with the exception of a revised version of 'Simon Boccanegra.' The rewriting of the libretto of this was undertaken by Arrigo Boito, the composer-poet to whom Verdi owes as much as ever Weber to Friedrich Kind. The importance of Boito's coöperation in Verdi's last two operas, 'Otello' and 'Falstaff,' can scarcely be overestimated. A keen poetic sense, a complete appreciation of the spirit of Shakespeare, and a thorough knowledge of dramatic effect have combined to create the libretti which in his old age have inspired Verdi to heights never before reached by him.

In 'Otello,' which first saw the light at Milan in February, 1887, he is at the summit of his career. In 'Falstaff' he has gone no higher, but rests (only instinct with a different spirit) upon the same level,—ground unapproached save by Wagner in his 'Die Meistersinger.' It is hard to say which is the most remarkable—the alertness with which Verdi's style, as exampled in 'Otello,' has kept pace with the development of operatic methods, or the inexhaustible gaiety and humor of 'Falstaff'; and all this from one well over the age of usefulness assigned to men by the Psalmist. Verdi has never been a man of theories; he has founded no school. His art is that of nature itself, and his operatic music one of the most signal examples of artistic appropriateness. To the noblest themes his music has been noblest; to the gayest it has been fraught with the most infectious humor; and throughout it has never lost touch with the gorgeous sense of melody that has ever been the characteristic of Italian music.—
FROM 'MAKERS OF MUSIC,' BY R. F. SHARP

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ONLY a few further facts need be added to the foregoing account to complete the skeleton of Verdi's life. Some years after the deaths of his first wife and their children, which followed one another with such tragic rapidity, he married Signora Strapponi, by whom, however, he had no children. His last years were spent quietly on his large estate near Busseto. Here he led the life of a well-to-do country farmer, giving freely to the poor, planning and establishing industries for the peasants of the locality, and fully maintaining the popularity among the masses which the generosity and simplicity of his character had won him. Each winter he spent a few months in Milan; and there, at the small hotel he always patronized, he died, on January 27, 1901.

It is impossible to give a full impression of Verdi's career without making some mention of his extraordinary popularity, and of the political events with which it was intertwined. For artists to mingle in worldly affairs is unusual, and generally injurious to their art. But Verdi was a striking exception to this rule; not only did he play an active part in the patriotism of his day, but his art itself derived part of its vitality from its service to the Italian state.

Much of the political prominence of Verdi was, to be sure, accidental. He happened to begin writing operas at a time when revolutionary feeling in Italy, aroused by the oppressions of Austrian rule, was ready to seize upon any means of expression that came to hand. In the middle of the last century Italy was like a smouldering volcano. Everywhere beneath the troubled surface of the state were stirrings of sedition, revolt, and tyrannicide. And giving definiteness to these destructive tendencies, knitting them together into efficient power, was the positive, constructive movement for political freedom, for state unity, of which Victor Emmanuel was the champion and figurehead. Verdi's operas, the plots of which often turned on revolutions and the deposing of tyrants, were exactly suited, it is easy to see, to fan the smouldering popular passion into flame. Time and again the opera-houses were the scenes of fierce political demonstrations, and certain choruses, like "O signore dal tetto natio" in 'I Lombardi,' and "Si videsti I Leon di Castiglia" in 'Ernani,' were taken up and sung by the people as hymns of revolt. An aria in 'Attila,' into the words of which the people read a reference to Austrian rule, aroused such an uproar as the police were almost powerless to quell. All this meant a sort of fortuitous success for Verdi, to which even the coincidence of his name contributed. V-E-R-D-I was read acrostically as "*V*ittorio *E*mmanuele *Re d'I*talia"; and when an enthusiastic mob followed the composer through the streets, shouting "Viva Verdi," his popularity profited by what was in reality a political rather than an artistic devotion.

It was quite natural, moreover, that these popular demonstrations of which Verdi was the innocent inciter should bring down upon him the distrust, and sometimes the disfavor, of the government, and that this, again, should arouse even more the allegiance of the people. The state

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censorship of operas having any possible political reference was very severe in those days, and often laid a heavy hand on Verdi. When he was commanded by the censor to change the title and scene of his opera, 'Un Ballo in Maschera,' because it dealt with the assassination of a king, and when, refusing to do so, he was sued by his manager for damages, the affair "almost excited a revolution in Naples." This was but one of many similar incidents. In later years, however, he became as much respected by the authorities as he was loved by the people. He was made a deputy of Parliament in 1861, and after Victor Emmanuel's accession he was elected, in 1874, to the Italian Senate. He would even have been made a marquis, by King Humbert, had not his characteristic modesty interfered. Probably no other composer ever attained such a degree of political prominence as Verdi.

Whatever may have been the elements of chance which contributed to this prominence, it is quite certain that it would have been short-lived and insignificant had it not been based also on genuine qualities in Verdi's character and genius. And, indeed, this was the case. He had the fine, sterling character of a great soldier, judge, or statesman, and the simple, straightforward, utterly sincere kind of genius that makes popular heroes. Of his genius more will be said on a later page. To the magnanimity, frankness, and modesty of his character scores of anecdotes testify. M. de Nevers tells how, on first meeting Verdi, he discoursed to the master, with the pomposity of youth, on the ethics of art, and other imposing topics. "Verdi looked on," he continues, "hardly amused, and the more he looked the more nonsense I talked. At last he shook me by the hand and said, 'What does it matter? Work!' In after years, when I had the opportunity of reminding him of the incident, . . . I provoked one of his rare, lenient laughs, but also this very serious admonition,—that 'in matters of art theories mean nothing and work everything.' He carried this into practice, caring little for opinion, arguments, or criticism; the only competent tribunal he would acknowledge was the public." Another writer remarks, "Verdi's outer life never gave a false impression of his inner life. He was a man of simple tastes, of affable and generous nature, one who knew not envy, who was never tormented by jealousy. Conscious of his own merit, he recognized and appreciated that of others. He loved, with an immense love, nature, tranquillity, study, work."

His modesty was proof against all the adulation he received. He was too confident of his real worth and too aware of his equally real limitations to indulge in the folly of conceit. He received his honors in a spirit of simple sincerity, touched with humor. When it was proposed to name a street for him, he said, "If they have a Via Verdi they will compel me never to cross the street, and go round about on my errands, losing time and patience." He laughed about his ignorance of politics, telling how he beguiled the sittings in Parliament by writing choruses on the words "Ai voté."

Verdi was not a man of subtle or profound intellect. He was not in-

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clined to analyze his feelings, to vex himself with theories and problems. Had he been less sincere and sterling his simplicity might have seemed like a shortcoming, and in any case it is necessary to a just estimate to recognize that he was not a deep thinker. His fine straightforwardness of character, however, rather disarms criticism. So rare a quality is it, even among the ablest men, that when we meet it we find difficulty in limiting and qualifying our admiration. There was nothing mean or petty about this man. He was of the heroic type. He lived frugally, thought honestly, and felt magnanimously. His work, like his character, was the expression of a personality quite unique, because absolutely genuine.—
THE EDITOR

THE ART OF VERDI

C. V. Stanford — *'Fortnightly Review' 1893*

IT is interesting to turn for a moment to the earlier works of Verdi's long career, and to notice the points of difference between them and the works of his maturity, as well as the threads of similarity which connect them. At all times vivid and poetical, the earlier operas have undoubtedly been defaced by a certain lack of refinement, and a neglect of the balance which should exist between orchestra and singers. The very superabundance of melodic gift, which seems almost to inundate them, interferes with the dramatic cohesion and cloys rather than satisfies the ear. The orchestral treatment, although more important than it had been in the hands of Donizetti and Bellini, was more influenced by their methods than by the sounder traditions of Cherubini. Many instances of this bald handling of the orchestra will be found in page after page of the 'Trovatore' and the 'Traviata,' where the most tragic and highly wrought passages of vocal declamation are supported by an ordinary waltz rhythm in the accompaniment, which indeed seems to be doing its best to belie the drift of the words sung. Sometimes traces of the most unqualified banality occur, as in the music assigned to the stage-band at the opening of 'Rigoletto'; a passage which it is almost impossible to listen to without a feeling of aversion.

But even these worst moments possess, in the very outspokenness of their vulgarity, a certain genuine ring, a spontaneity of expression, which cannot fail to bring home to the listener that the composer is an honest man doing his best according to his lights. It is this honesty of purpose, coupled with an immense fertility of imagination and adaptability of temperament, which has permeated Verdi's life-work. It is precisely this genuineness to which Meyerbeer, with all his astuteness, was unable to attain. Verdi's was an unpolished metal, Meyerbeer's a stage tinsel. Verdi's

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was a natural genius, Meyerbeer's a cultivated ingenuity. The natural process was in the one case a power of taking the highest burnish and polish; in the other, a gradual thinning of the veneer, and the eventual exposure of the inferior material which underlay it. Some similarity of workmanship at one time undoubtedly existed between these two men, but their ways divided as sharply and tended as differently as those of Meyerbeer and his contemporary Weber.

Between Verdi and his great German colleague Wagner there is a far closer relationship of method—but only of method, and not of the workmanship based on the method. The styles of these two composers vary so completely that it seems impossible to assert that the Italian learned from the German. It would be fairer to say, as perhaps posterity will say, that the immense development of opera in the latter half of the nineteenth century was rather the result of a natural process than the work of any one man; that 'Tristan,' 'Carmen,' and 'Otello' are only so many landmarks on the road of progress which each country was making in its own way. . . . The very dissimilarity of the natures of Wagner and Verdi accentuates the identity of their principles, and goes to prove that solid truth was at the bottom of the well from which each drew his inspiration.

J. A. Fuller-Maitland *'Monthly Review' 1901*

IF we divide the fifty-five years of Verdi's career as an operatic composer into two portions of twenty-eight and twenty-seven years respectively, we find that in the first, from 'Oberto, Conte di San Bonifacio' (1839) to 'Don Carlos' (1867) there are twenty-three operas, in the other only three; but when we consider that the three are 'Aïda,' 'Otello,' and 'Falstaff' it is easy to realize how far the value of the three outweighs that of their twenty-three predecessors. It is only in respect of these three that he can be numbered among the greatest dramatic composers of the world, and all schools of critics agree that these are his best works.

That is indeed about all that they do agree upon; for very few questions have been more hotly disputed than that which concerns the sudden changes or the gradual development of Verdi's style. On the one hand are those who perceive in his work three or four periods differing from each other so widely that some cause, external to the composer himself, has to be sought for; according to others, the process of change is quite a gradual one—nothing, in fact, but a natural development of the sense of artistic propriety. Those who take this latter view are either the acknowledged anti-Wagnerites, who dread the idea that Verdi's change should be considered as a result of Wagner's own revolution, or else Italian critics, who fancy that to mention Wagnerian influence is to impugn their illustrious countryman's originality. Some go so far as to assert that there is no change of style to be perceived between the earlier and the later operas, so that, in their opinion, there is little or nothing to choose

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between 'Oberto, Conte di San Bonifacio' and 'Falstaff,' except that the last operas of the composer happen to have better libretti than the first.

Wagner is obviously the disturbing element on both sides; but a little reflection will make it clear that the great reform of operatic art was not due to Wagner alone. The art of making music express human passion or emotions was invented, or possibly rediscovered, at the beginning of the seventeenth century; it was not long before the opera-loving public began to give their approval to airs cut out on one formal pattern, quite irrespective of the dramatic situation for which they were intended; and the war has gone on ever since, between the original operatic creators and the stupid public which can only be satisfied with conventional numbers that tickle the ears but express nothing. The process of conventionalizing opera reached its height at the period of which Händel's operas are the best known examples, although he was no worse than many of his Italian, French, or German contemporaries. It was from this state of dramatic decadence that Gluck's reforms rescued the opera, and from that time there began again the process of decay, culminating in the set cavatinas of those Italian composers of whom Rossini is the great example, and Bellini and Donizetti the weaker types. Wagner's music was a practical protest against this school, but he only reconquered the ground that Gluck had gained before; and the fact that Verdi had to conquer it again in Italy was due to the circumstance that the typical faults of the Italian school were harder to uproot in Italy than elsewhere. It does not matter whether Verdi consciously adopted the principles which underlay Wagner's compositions or whether he worked out his later method for himself; the fact remains that these methods are entirely his own, and that although we may find a *leit-motiv* running through 'Aïda,' 'Otello,' or 'Falstaff,' the manner of its employment is altogether as different from Wagner's manner as the form of the Italian's melody is from that of the German writer.

Looking back over the earlier works of Verdi from the standpoint of his later, we can trace the genius of his later style here and there in the operas of what is called his second period; that is, the period which includes the three operas 'Rigoletto,' 'Il Trovatore,' and 'La Traviata.' The first of the three contains one at least of those declamatory solos which are the essence of music-drama; and the perfect individualism of the different characters of the piece is manifested in the famous quartet, in which the various emotions through which the four personages are passing are reflected and combined with rare and perfect art. It is strange after this triumphant artistic success to find the composer going back to the most thoroughly conventional style in 'Il Trovatore,' which contains not one hint even of dissatisfaction with the existing state of things—not one suggestion that the composer had already set his foot upon the path which was ultimately to lead him to heights unattained in Italy. . . . The absurdly complicated plot of 'Il Trovatore' may have had something to do with this. . . .

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These, and a few of the operas before and after them, are the works which procured for their composer the credit of making a prodigious amount of noise, of overloading the orchestra, of employing brass too freely, and, in short, of committing the whole series of crimes which are generally attributed by the less cultivated amateurs to anything and anybody that is strange to them. Browning was such a well-educated musician, and a man of such breadth of view, that we may take his often-quoted lines as typical of the general impression of Verdi's earlier period:—

> "Like Verdi, when, at his worst opera's end
> (The thing they gave at Florence, what 's its name),
> While the mad houseful's plaudits near out-bang
> His orchestra of salt-box, tongs, and bones,
> He looks through all the roaring and the wreaths
> Where sits Rossini patient in his stall."

. . . Neither Browning, nor any one else in the fifties, could possibly have foreseen that Verdi would rise to heights of dramatic power, even farther beyond Rossini's ken than 'Tannhaüser' proved to be, concerning which the story is well authenticated that he tried the pianoforte score first the right way up and then the wrong, without being able to make head or tail of it.

With all his noise and bluster, Verdi never adopted the rhetorical devices by which Rossini charmed his hearers; his melodies are very often wanting in refinement, but they are always direct and utterly sincere. Though many of the earlier songs fall into the pattern set years before, according to which, even in the most tragic situation, the singer must be provided with a quick movement, or "cabaletta," after a slow beginning, yet even there Verdi managed to give some sense of natural, direct expression to his music, which to Southern ears, at all events, was the perfect musical reflection of the action. The quality which differentiates the three immortal operas of Verdi's latest years from the earlier is that of intensity; in these there seems to be no time to expatiate on the beauty of some one melodic phrase until even the man in the gallery may be quite sure that he will not forget it, and the man in the stalls only wishes he could. The fire of the composer's genius seems to burn more fiercely as time goes on; and indeed the image of fire is the most suitable one to use of the effect of these later operas. . . .

The best key to his later style, a passage which may serve as a kind of motto to his career, is to be found in a letter written to Florimo in 1871 (printed in Pougin's 'Life'), on the subject of his refusal to be Director of the Naples Conservatorio.

"I should have desired," he says, speaking of the ideals he would have maintained if he had accepted the post, "to put one foot upon the past and the other upon the present and future, for the 'music of the future' has no terrors for me. I should have said to my scholars, 'Practise fugue steadily and perseveringly, until you have the mere grammar of your art at your finger-ends. You will accustom yourselves in this way to take a

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firm grasp of your subject; you will acquire a sound, vigorous method of part-writing, and you will learn how to modulate without affection. Study Palestrina and a few of his contemporaries, then skip to Marcello, and give your special attention to his treatment of recitative. Go now and then to performances of modern operas, but do not allow yourselves to be dazzled by their harmonic and orchestral brilliancy. Do not be led astray either by the chord of the diminished seventh, which is the curse of modern music. Many of our composers cannot write four bars without using it half a dozen times. Do not neglect your literary studies. No composer is worth his salt who is not at the same time a man of wide culture.'"

R. A. Streatfield *'Masters of Italian Music'*

ADDITIONAL point is given to the Wagner-Verdi discussion by the fact that each composer has written only one comic opera, for Verdi's early effort—'Un Giorno di Regno'—may for all practical purposes be conveniently disregarded. 'Die Meistersinger,' it is true, is not a comic opera in the same sense as 'Falstaff.' It has a far deeper human interest, apart from the question of a lofty symbolic meaning, which ardent Wagnerians have extracted from its pages. But even were the scope of the two works far more similar than it actually is a comparison of the two would still be an unfruitful task, for they are constructed upon totally diverse systems. With Wagner the *leit-motiv* is all-important, and as a consequence the polyphonic treatment of the orchestra is the hinge upon which the whole work turns. The center of Verdi's system is the human voice, and he uses the orchestra as an accompaniment. It would be easy, I know, to point out instances in 'Die Meistersinger' in which the instrumental part of the score is subordinated to vocal melody, and there are many passages in 'Falstaff' where the principal interest lies in the treatment of the orchestra. There are exceptions to every rule; but what I have said indicates the general lines upon which each composer went to work. Are we, then, to suppose that Verdi owed nothing to Wagner? It would be dangerous to affirm that he never read 'Lohengrin,' or, if he did so, that he was not deeply impressed with its manifold beauties; but this, I think, can safely be said: that such a development as Verdi's is not in the nature of things impossible, even if we presuppose no external influence whatsoever. If Gluck could rise from 'Artamide' to 'Orfeo,' Rossini from 'Semiramide' to 'Guillaume Tell,' or Meyerbeer from 'Il Crociato' to 'Les Huguenots,' why should Verdi need a Wagner to help him over the gulf from 'Rigoletto' to 'Aïda,' or from 'Aïda' to 'Falstaff'? I look upon the evolution of Verdi's genius as one of the grand and gradual processes of nature. There is no need to invoke the help of a hothouse to explain the passage of a flower from bud to blossom. Verdi is complete in himself. The germ of 'Falstaff' lay buried in 'Oberto.' It needed only the fostering power of time to bring it to maturity.

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It is early yet to speak of Verdi's probable influence upon posterity. The production of two such works as 'Otello' and 'Falstaff' can scarcely be without influence upon subsequent Italian music; but strictly speaking, Verdi is hardly the man to found a school. He is not one of the world's great revolutionists, like Monteverde, Gluck, or Wagner. His genius lies not in overturning systems and exploring untrodden paths, but in developing existing materials to the highest conceivable pitch of beauty and completeness. His music is not the product of deliberate theory. It is the voice of Nature speaking in the idiom of Art.

AVERY naïve and straightforward expression of ardent emotion is the essential trait in Verdi's music. He is a man who feels strongly and vividly, who loves and hates with the simplicity of the Southern temperament, and who pours all his feeling, without premeditation or self-criticism, into an art that is almost artless. Spontaneity of melody, directness of rhythm, clearness, almost obviousness, in harmony, are the prevailing characteristics of all his music. He is a composer of "unpremeditated lays," a poet of unsophisticated human feeling.

But if emotion is the nucleus of all Verdi's work, it is very remarkable to see how, as his career progressed, this emotion, identical at bottom, received a constantly richer, fuller development and expression. Few composers have, by a progress perfectly continuous, traveled a longer road than the composer of 'Il Trovatore' and of 'Falstaff.'

Verdi began his work with the methods he inherited from his predecessors in Italian opera, Cherubini, Bellini, and Donizetti. The best of the operas he produced during the first half of his life, 'Rigoletto,' 'Il Trovatore,' and 'La Traviata,' are not distinguishable, so far as artistic processes are concerned, from those of his forerunners. They are characterized by a thoroughly vocal style, in which accompaniment is not only subordinated to tune, but often treated very carelessly and conventionally. In structure they are equally traditional; they are divided up into set numbers, arias in the well-established sectional song-form alternating with more elaborate duets, trios, and larger concerted pieces, and the acts generally closing with a long climacteric finale. Musically, they are often very charming, but dramatically they are inelastic and often ineffective.

As his mind matured and his technical skill increased, Verdi began instinctively to widen his formulas and to modify in countless ways his style and structure. Many special changes of method might be pointed out, but all are implied in the general statement that in his later work he was always seeking dramatic truth. Like his great contemporary Wagner, he was primarily more a dramatic than a musical artist; like him, he advanced chiefly in the direction of dramatic cogency and power. It was, indeed, a natural affinity of mind, and not any servile copying on either side, that led these two great men into such similar paths. In 'Aïda,' and even more strikingly in 'Otello' and 'Falstaff,' Verdi uses the forms of pure music only

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so far as they help his descriptive and spectacular purposes; he writes few arias, which require repetitions of whole musical stanzas that are not consistent with constantly unfolding stage action; instead he uses a great deal of declamatory recitative, which stands on the border-line between music and speech, with one foot well over into the domain of speech; his set numbers become much longer and more complex, disappearing entirely in 'Falstaff,' to give place to a perfectly homogeneous structure; and finally, he raises the orchestra to the dignity of full and equal coöperation with the voices, and invests his whole fabric with a brilliancy, vigor, and finish that are unknown in his early work.

Throughout all this long artistic evolution the perfect sincerity of the master has remained a constant quantity. Even the faults which are the obverse side of it have been constant. Verdi's complete lack of sophistication, of reserve, has led him into a certain obviousness and triteness of manner that at its worst becomes absolute vulgarity. In his earlier operas his melody is sometimes crude; and his orchestration, particularly his treatment of the brass, is often blatant. In the later works, the same impulsiveness led him occasionally to carry his dramatic methods too far; he uses the descending chromatic scale, that faithful ally of melodrama, to excess, and indulges in many of the loud "diminished seventh" chords against which he himself warned composers. But if his temperament has thus its disadvantages, it is a sturdy enemy of all cant and affectation. Verdi has, even at his worst moments, the best quality an artist can have,—absolute honesty.—THE EDITOR

THE WORKS OF VERDI

NOTES ON THE SELECTIONS

I. "Stride la vampa" — *Alto aria, 'Il Trovatore'*

IN the second act of the opera, of which the scene is laid in a gipsy camp, Azucena, an old gipsy, describes in this song how her mother, charged with sorcery, was burned at the stake. The song is reprinted here chiefly to enable the reader to compare the simple early style of Verdi with the elaborate style of his later operas, illustrated by the selections from 'Aïda' and 'Otello.' "Stride la vampa" is in the clear and time-honored three-part song-form, as it is called, which was always used in arias. The first "part," which announces the chief melodic idea, ends in the eighteenth measure. In the next enters the second or contrasting part, in the relative major key, modulating back to the dominant, preparatory to the reëntrance of the original idea at the fourth measure on page 18; this constitutes the third

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"part," or reassertion. Its close is a little extended, in order to give a sense of satisfactory completion to the whole. The three-part song-form, so well exemplified here, is of great value in music, and will often be referred to in these notes.

II. "Celeste Aïda" *Tenor recitative and aria, 'Aïda'*

RADAMES, a young Egyptian warrior, in love with Aïda, daughter of Amonasro, the king of Ethiopia, who is held as a slave at the Egyptian court, is about to lead the Egyptian troops to battle against the Ethiopians. In this recitative and aria he sings of his coming military glory and of the love for Aïda which inspires his ambition. The recitative is declamatory, consisting of short vocal phrases alternating with martial trumpet-calls very suitable to the occasion, and very characteristic of Verdi. With the thought of Aïda, however, Radames' mood becomes softer and more tender, and at the middle of page 20 begins the beautiful aria, "Celeste Aïda." Mr. George P. Upton well says that this entirely fresh and original song recalls nothing that appears in any of Verdi's previous works. At page 22, where the first melody returns, the pianist must be careful to make it heard above the light chords in the right hand which accompany it. Features of especial interest from the musical standpoint are the daring harmonizations of the cadences in measures 6, and 9, 10, and 11, of page 24. These are as original and beautiful in effect as the famous cadence in the 'Carmen' love-duet, which excited endless discussion. "Celeste Aïda" as a whole is interesting as showing Verdi half-way between the crude Italianism of 'Il Trovatore' and the extreme dramatic style of 'Falstaff.' In the latter opera his conception is so entirely theatrical, and his use of purely musical means so infrequent and episodical, that a piano score gives no impression of its effect. (For this reason, no excerpts from 'Falstaff' have been included in these selections.) 'Otello,' as we shall see in a moment, is on the border-line of the purely dramatic method. But in 'Aïda' music and drama are admirably married, as the reader who will examine carefully this recitative and aria cannot fail to see for himself.

III. "L'insana parola" *Soprano recitative and aria, 'Aïda'*

VERDI has nowhere shown his wonderful power of making music exactly express fine shades of feeling more clearly than in these moving pages. Aïda, who loves Radames, her father's deadly enemy, is in an agonizing dilemma. At first (pages 25 and 26), she wishes her lover the victory. Her horror at her own infidelity to her father and brothers when she realizes the implications of her wish is admirably rendered by the climax on the latter page, in spite of its somewhat crude musical methods,—its persistent tremolos and diminished sevenths. Next, in a lovely lyrical passage (page 27), she

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prays that her father, Amonasro, may conquer. Realizing her disloyalty to Radames, she breaks off once again with the very stirring high B-flat at the bottom of the page. After meditating awhile on her lover, she bewails her fate in a wonderfully pathetic cantilena beginning at the middle of page 29. The syncopated tenor part in the accompaniment here is of great beauty, and must be played evenly and with a mournful emphasis. At the top of page 31 she beseeches the gods to pity her, and her song comes to an end with these broken supplications. Verdi's genius for melody, noticeable throughout, is particularly striking in the fine broad phrase, "Oh hear, merciful gods! oh hear my cry!" at the top of page 32.

IV. Dance of Moorish Slaves *From 'Aïda'*

THE emotional truth and eloquence of 'Aïda' are hardly more impressive than its spectacular brilliancy, its oriental splendor and gorgeousness. The Dance of Moorish Slaves is given here in order that this aspect of Verdi's work may not go entirely unrepresented. It is to be played throughout with a crisp staccato and with strong accent. In places like page 33, the third system, the third measure, and page 35, the fourth system, the fourth measure, be careful to make the left hand predominate.

V. Duet, Othello and Desdemona *From 'Otello'*

OTHELLO, whose jealous suspicion has been aroused by Iago's insinuations, asks Desdemona for a handkerchief which he suspects her of having given Cassio, and when she does not produce it, violently charges her with unfaithfulness. To do justice to this situation, which is intensely dramatic. Verdi has used all the resources of his most mature art. The scene begins with three pages of the loveliest, purest music, strikingly in contrast with the stormy declamation that treads on its heels. It would be idle to expatiate on the beauties of this initial melody, worked out with perfect logic and the finest sense of balance and formal beauty. A somewhat similar passage occurs on page 43. All the rest of the number, however, is a tissue of chromatic scales, tremolos, fortissimo chords, and all the other devices by which the theater orchestra congeals our marrow.

This duet, in fact, illustrates very well, even in its short compass, that contrast between pure music and dramatic music on which was based the statement, made above, that Verdi, like Wagner, was primarily more a dramatic than a musical artist. As far as the cadence at the top of page 39 it is self-dependent music, needing no scene or situation to explain it, not losing its appeal even when merely played over on the piano, because that appeal is intrinsic, is inherent in the very structure of the music. But from the top of page 39 on the musical effect becomes part of a larger dramatic effect, it no longer has form and beauty of its own, but serves

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merely to illustrate or intensify the actions it accompanies. The agitation of Othello when Desdemona says, "But I must speak to you now of Cassio," his jealousy and fury when he demands the handkerchief, Desdemona's ingenuous innocence, and at last her prostration and grief, are all accurately reflected in the tissue of tones which accompanies them, but which, however, is not given coherence or unity by any musical devices, is not thematic or symmetrical. Consequently the very passages which are most effective on the stage are least so when reproduced on the piano, without the situations they are meant to enhance. It is because Verdi's later style tended more and more toward this kind of musical treatment that it has been impossible to give here an adequate idea of it. To understand it one must hear the operas performed, with all their accessories of scene, costume, and acting. But if such highly operatic music eludes us when we try to reproduce it on the piano (and, as has been said, 'Falstaff' cannot be satisfactorily so represented at all), nevertheless it has seemed desirable, by means of this duet, to give the reader at least a general impression of Verdi's last manner.

The words of the selection from 'Il Trovatore' are translated by Miss Natalia Macfarren; those of the 'Aïda' selections by Mrs. G. G. Laurence; and those of 'Otello' by Francis Hueffer.

THE PRINCIPAL WORKS OF VERDI

I. OPERAS. 'Oberto, Conte di San Bonifacio' (1839). 'Nabucco' (1842). 'I Lombardi' (1843). 'Ernani' (1844). 'Attila' (1846). 'Luisa Miller' (1849). 'Rigoletto' (1851). 'Il Trovatore' (1853). 'La Traviata' (1853). 'Un Ballo in Maschera' (1859). 'La Forza del Destino' (1862). 'Don Carlos' (1867). 'Aïda' (1871). 'Otello' (1887). 'Falstaff' (1893). About a dozen other operas of slight importance.

II. CHORAL MUSIC. SECULAR. 'Inno delle Nazioni,' a cantata (1862). SACRED. The Manzoni Requiem (1874). Pater Noster and Ave Maria (1880).

III. MISCELLANEOUS. A string quartet (1873), and many songs and small works.

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NOTE. — A very complete bibliography of books on Verdi is to be found in The Rivista Musicale, 1901.

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I. "STRIDE LA VAMPA"

ALTO ARIA FROM 'IL TROVATORE'

Allegretto. ♩. = 60.
Fierce flames are soar - - - ing, the
Fierce flames are roar - - - ing, bring
cru - el mul - ti - tude Rush to the pas - - time, laugh
forth the sac - ri - fice, Bare - foot, un - gir - - dled, in
in their mad - - ness, Fren - - zied with pleas - ure, shout -
gar - ment sa - - ble. Yells of de - ri - - sion greet -
- ing as vul - tures cry. Forth comes the vic - tim, girt
- ed her ag - o - ny, Writh - ing they bound her, 'mid
marcato
marcato

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— with her sad - - ness. Rough guards with curs - - - - es
— cries as of Ba - - bel, And there they watched — her
drag — her a - mid — the crowd. O'er all the flame
scorch — at the fier - y stake. O'er all the flame
rush - - es up - ward, ac - cus - ing the sky, —
rush - - es up - ward, ac - cus - ing the sky, —
1.
— the — si - lent sky!
— the —
2.
si - - lent sky!

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II. "CELESTE AÏDA"

TENOR RECITATIVE AND ARIA FROM 'AÏDA'

Recitative.
What if 'tis I am cho-sen, and my dream be now ac - complish'd!
Allegro vivo. ♩ = 126.
con entusiasmo
Of a glorious ar - my
I the cho - sen lea - der,
mine glorious
vict'- ry,
by Mem - phis re-ceiv'd in tri - umph!
To thee re-turn'd, A - i - da, my brow entwin'd with
p

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lau - rel: tell thee, for thee I bat-tled, for thee I
f
conquer'd!
ff
pp
Andantino. ♪ = 116.
con espress.
Heav'n - ly A - i - da, beau - ty re-
p
l.h.
Ped.
dolce
pp
splen - dent, Ra - di - ant flow - er, bloom - ing and
24
24
l.h.

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animando un poco
air of thy na - tive land, Round thy fair brow a di - a - dem
ten.
r. h.
con entusiasmo
f
fold - - ing, Thine were a throne by the sun to
f
col canto
stand, ah! Heav'n - - ly A -
p
leggierissimo
espress.
i - - da, beau - ty re - splen - - dent,

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parlante ppp
Would that, thy bright skies once more be - hold - ing, Breathing the airs of thy na - tive
ancora p
animando
f
land, Round thy fair brow a di - a - dem fold - ing, Thine were a
ancora p
pppp
ppp
throne by the sun to stand, a throne by the sun to
p
ppp
pp leggiermente
morendo
stand, a throne by the sun to stand.
p
ppp
allarg. e morendo

III. "L' INSANA PAROLA"

SOPRANO RECITATIVE AND ARIA FROM 'AÏDA'

Allegro agitato. ♩ = 138.
May lau-rels crown thy brow! What! can my lips pro-
ff
pp
nounce language so impious! Wish him vic - tor o'er my
f
fa - ther— o'er him who wag-es war but that I may be re-stor'd to my
pp
country, to my kingdom, to the high sta - tion I now perforce dis - sem-ble!
f

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Wish him con - qu'ror o'er my broth - ers — E'en now I
pp
see him stain'd with their blood so cher - ish'd, 'mid the clam'rous
cresc.
f
tri - - - - - - - umph of E - gyp - tian bat - tal - ions! Be - hind his
f
chariot a King — my fa - ther — as a fet - ter'd cap - tive! —
ff

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Più mosso. ♩ = 100.
pp
Ye Gods watching o'er me, Those words deem un - spo - ken! A
pp
pp
fa - ther re - store me, His daugh - ter heart - broken; Oh scat - - - -
f
ter, oh scat - - - ter, oh scat - ter their ar - mies, for
f
ff
ev - er crush our foe! Ah! what wild words do I
ff

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Andante poco più lento della Iª volta.
ut-ter? Of my af - fec-tion Have I no re-col -
p cantabile
pp
lec - - tion? That sweet love that con - sol'd me, a cap - tive
pin - ing, Like some bright, sun - ny ray on my sad lot shin - ing? Shall I in -
pp
dolce
voke de-struction on the man for whom in love I languish!

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Ah! nev-er yet on earth liv'd one whose heart was
torn by wild-er anguish!
Allegro giusto poco agitato. ♩ = 100.
triste e dolce
Those names so ho - ly, of fa - ther, of
rall.
morendo
con espress.
ppp
lov - er, No more dare I now ut-ter or e'en re-
r.h.
call; A bash'd and trembling, to heav'n fain would
pp

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hov- er My pray'rs for both, for both my tears would
r.h.
con più forza
fall. Ah! all my prayers seem transform'd to blas-
pp
pheming, To suf - fer is a crime, dark sin to
sigh; Thro' dark - est night I do wan - - der as
p
dreaming, And so cru - el my woe, I fain would die.

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Cantabile.
con espress.
Mer - ci - ful gods! look from on high! Pit - y these tears
pp
pp
hope - less - - - ly shed — Love, fa - tal
pow'r, mys - tic ___ and dread, Break thou ___ my
p
heart, ___ now let me die! Mer - ci - ful
p

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IV. Dance of Moorish Slaves

FROM 'AÏDA'

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V. DUET: OTELLO AND DESDEMONA

FROM ACT III, SCENE 2, 'OTELLO'

Allegro moderato. ♩ = 72.
p
DESDEMONA (who enters from right, still almost on the threshold)
How is't with you, my hus - band, My heart's sole lord and
ben legato
p
mas - - - ter?
OTHELLO.
(going to meet Desdemona and taking her hand)
Well, my good la - dy. Give me your
con espress.
dolciss.
smorz.
hand as vir-gin snow so white. Hot yet and moist; which
pp

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OTH.
bels; a good hand And a frank one sure - ly.
OTH.
It re - quires pi - ous cas - - ti -
con espress.
DES.
OTH.
dolce
And
ga - tion and fer - - vent pray - - - - - er.
DES.
dolce
Yet it was this hand That gave a - way my heart.
p
p

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OTH.
gyp - tian, a migh-ty char - - - - - - mer.
poco allarg.
OTH.
A po - tent spell is hid in its
a tempo
pp
OTH.
pp
tex - ture, a tal - is - man.
poco allarg.
OTH.
Lis - ten! To lose it, or give't a - way were sure per -
p
p

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OTH.
fetch it!
f
p
Lo stesso movimento. ♪ = 132.
DES.
con eleganza
So I can, Sir, but will not now, Pry - thee let
pp
con eleganza
p
DES.
con garbo
Cas - sio now be re - ceived. This is a trick to put off my
OTH.
By
DES.
suit.
OTH.
marcato
heav'n, I say, my mind mis - gives me. That hand - ker -

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Andante mosso. ♩ = 72.
DES.
Andante mosso. ♩ = 72.
Up-on my knees be - fore thee,
ppp
be-neath thy glance I trem-ble, I un-der-stand a
fu - - ry in your words, But not the words.
pp

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MASTERS IN MUSIC

HAYDN

BORN 1732: DIED 1809

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FRANZ JOSEPH HAYDN

Haydn's features were ugly, but his face was expressive. The nose was prominent, aquiline, and disfigured by a polypus; the jaw heavy, with a projecting under lip; the complexion pitted with smallpox, and so dark that he was called "The Moor." His expression, however, was said to be amiable and winning. The portrait reproduced above is from an engraving by Sichling after a painting by Rösler.

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FRANZ JOSEPH

HAYDN

BORN 1732: DIED 1809

FRANZ Joseph Haydn (pronounced Hy-dn), who has been called "the father of the symphony," was born of obscure parents, in a small village called Rohrau, in Lower Austria, March 31, 1732. His father, who was a wheelwright, and his mother, who was a cook, had twelve children, of whom three became musicians. Unlike the Bach family, which was musical for many generations, the Haydns were undistinguished until Joseph's time, although both his parents were fond of singing, and belonged to the village choir. At home, too, they had music in the evenings, the father accompanying the singing on a harp. Joseph (his first name, Franz, was never used) showed at an early age a good sense of rhythm and an accurate ear, and is said to have contrived as a toy a violin and bow consisting of two pieces of wood, on which he played imaginary pieces with great spirit. He inherited from his parents a profound piety, which he never lost all his life, and which helped him to face the struggles and privations of his early years. He always inscribed his scores with the words "*In nomine Domini*" ("In the name of the Master"), and when some one found fault with the gay tone of his church compositions he said, "I cannot help it; I give forth what is in me. When I think of the Divine Being, my heart is so full of joy that the notes fly off as from a spindle; and as I have a cheerful heart He will pardon me if I serve Him cheerfully." This simple cheerfulness, a little naïve perhaps, but genuine and fine for all that, animated Haydn in all his actions, and became the characteristic quality of his music.

In his early years he had need of all his native buoyancy of spirit. Under his first teacher, his cousin, Johann Mathias Frankh, he got as he said "more beating than bread," and so soon came to the end of his master's learning, moreover, that at eight years old he was transferred to one Reutter, director of music in the cathedral at Vienna. Here he fared not much better, being obliged to dig out of books for himself all his theoretical knowledge. He became an ardent student; read through every book of harmony or counterpoint he could lay his hands on, and spent the scanty

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coins his father sent him for clothes on learned works by Fux and Mattheson. Fux's 'Gradus ad Parnassum' he is said to have kept under his pillow at night. The shabbier he became the more he threw his whole heart into his artistic ambition. Beginning to compose, he stumbled along blindly, receiving little help from Reutter and imagining for a long while that "it must be right if the paper was sufficiently covered with notes."

When, at sixteen, his voice changed and he became no longer useful as a church soprano, he had to leave Reutter's school, which had indeed become intolerable to him. His fortunes were now at their lowest ebb, and he walked the streets all one November night without food or the prospect of a lodging. The next morning he met a chorister named Spangler, who, taking pity on him, invited him to share his attic. Here Haydn lived all winter, giving a few lessons, and forgetting his sufferings by playing Philip Emanuel Bach's six piano sonatas, which he committed to memory, and which exerted a deep formative influence on his own style. They were the link which connected the polyphonic music of the older Bach with the homophonic or sonata style which it was Haydn's great task to inaugurate.

A garret room of his own, which he was now, by the generosity of a tradesman, enabled to hire, helped his situation a little, though it was hardly more than a closet, and so dilapidated that rain and snow came through on his bed. By good luck, however, a singing-teacher, Porpora, then a famous man, lived in the same house, and in the course of time made a sort of lackey of Haydn, giving him some lessons in composition in exchange for such services as boot-blacking and clothes-cleaning. The Countess Thun, charmed with one of the sonatas Haydn had written in imitation of the six Bach models, also befriended him, taking lessons on the clavichord, for which she paid the munificent sum of five florins—two dollars and a half—a month. Another patron, Baron Fürnberg, who liked to have chamber-music played at his house, gave Haydn a commission to write a string quartet—the first of his immortal series. These two friends, moreover, secured for their protégé, in 1759, a profitable post as Music-director and Chamber-composer to Count Morzin, a Bohemian nobleman, for whose orchestra of eighteen players, reënforced when necessary by servants, Haydn wrote the first of his one hundred and twenty-five symphonies. His salary under Count Morzin was two hundred florins—one hundred dollars—in addition to board and lodging. His career therefore was now, at the age of twenty-seven, fairly begun.

Haydn's biographer, Mr. J. C. Hadden, says that Count Morzin made it a rule never to keep a married man in his service. Could it have been this fact which now prompted Haydn, who it is to be supposed was not free from the fatal perversity of human nature, to fall in love? It is impossible to say. All that is certain is that he did fall in love with the younger daughter of a barber, or "wig-maker," as it was called in the eighteenth century; that the lady (whether or not in order to escape Haydn does not appear) retired to a convent; and that Haydn then offered to

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take the elder daughter, Anna Maria Keller by name, whom he married November 26, 1760. She proved the burden of his life. She cared little, he used sadly to say, whether he was a composer or a cobbler, so long as he provided her with money. She used his manuscripts for curling-papers, and spent his hard-earned money without stint. The couple lived together but a short time, although they were not formally separated until thirty-two years after their marriage.

Haydn behaved towards his wife with scrupulous morality. In spite of her insulting remarks about his poverty and his inability to clothe her showily, he sent her money always, and he never allowed himself to talk about her even to his intimate friends. He outlived her nine years, but did not remarry. Some writers, to be sure, have charged him with gallantries unbecoming a married man. There is no doubt that he was unusually susceptible, and that his unhappy and childless home life left his affections free to wander. Several love-affairs are recorded, one with a certain Luigia Polzelli, wife of an Italian violinist, in 1779, and one with Mistress Shroeter, a friendly widow he met in London in 1791. Of the latter he said, "Had I been free I should certainly have married her." But nothing to Haydn's discredit has been proved, and he seems to have fulfilled his domestic duties with strict honor.

In May, 1761, Haydn received the appointment which made him the lifelong servant and dependent of the great family of Esterhazy. Prince Paul Anton Esterhazy, an ardent lover of music, who now became his patron, supported on his estate at Eisenstadt in Hungary an orchestra of sixteen musicians, together with a chorus and solo singers. He gave his new Vice-Capellmeister almost complete control over this excellent body of performers, the head Capellmeister, Werner, being an old man whose authority was only nominal. In other respects, however, Haydn's position was almost that of a menial. Some of the stipulations of the curious agreement made between the musician and the prince are summarized by Mr. Benjamin E. Wolff, in an article on Haydn, as follows: "It is impressed on Haydn that he must be temperate; must abstain from vulgarity in eating and drinking and conversation; must take care of all the music and the musical instruments, and be answerable for any injury they may suffer from carelessness or neglect; that, as he is an expert on various instruments, he shall take care to practice on all that he is acquainted with; that when summoned to perform before company he shall take care that he and all members of his orchestra do follow the instructions given and appear in white stockings, white linen, powder, and with either a pig-tail or a tie-wig. For pay, a salary of four hundred florins, to be received quarterly, 'is hereby *bestowed* upon the said Vice-Capellmeister by his Serene Highness.'"

It will easily be seen that Haydn's life was even now not a bed of roses, that he was obliged by the curious eighteenth-century institution of patronage to receive those galling favors that so aroused the ire of Dr. Johnson. But on the other hand he was free from all anxiety about his liveli-

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hood; he had at his command an excellent orchestra, ready at all times to play over what he wrote and rewrote; and he had leisure and incentive to write continually—which is after all the vital point for a composer. Under Prince Paul Esterhazy, and even more under his brother Nicolaus, who succeeded him in 1762, and who was an enthusiastic patron of art, Haydn found just the circumstances needed to nurture his genius. His days passed equably in the production and performance of an endless series of symphonies, quartets, operas, and "occasional" works, planned to grace the pageant of his patron's gorgeous and spectacular life, first at Eisenstadt and later in the palace at Esterhaz, whither the whole retinue was moved in 1766. From this time until Prince Nicolaus's death in 1790 there are few special events to record. Haydn was laying the foundations of his mature style, which in turn was to lay the foundations of modern instrumental music; but this important work was accomplished quietly and without any picturesque or especially interesting incidents.

Meanwhile his fame was gradually spreading. He had for some time been known favorably outside of Germany; and when by the death of Prince Nicolaus he was left free, he turned his steps toward London. He was taken there, early in 1791, by a prominent violinist and conductor named Salomon, who promised him a very profitable tour. For an opera, six symphonies, and twenty other compositions, he was to receive no less than one thousand pounds; and he was moreover to take the proceeds of a concert specially given for his benefit. He was very enthusiastically received in England. He was called upon and fêted by the noblest families; he was extolled in the newspapers; his works were eagerly performed; he was made a Doctor of Music by the University of Oxford; and for three days he was the guest of the Prince of Wales. All these worldly honors, however, are unimportant enough when compared to what he himself actually achieved while in London. The six symphonies he wrote for Salomon at this time, together with the six written in a similar way on his second trip in 1794 (the twelve being known as the "Salomon Symphonies"), are the flower of his entire work, and are, moreover, of an immense historical importance as the precursors of Beethoven's masterpieces in the same form. The first of these was produced March 11, 1791, in London, and received with great applause. Contrary to the custom of the day, the Adagio was encored. All are remarkable for the maturity of their style and the firm grasp they show of what was then a new and unexplored form. It is significant that, while some of these symphonies may have been written a few years earlier, the bulk of them were produced when Haydn was nearly sixty years old. They were the culmination of a long and gradual growth.

During the summer of 1792 Haydn returned to Vienna, where, at the end of that year, he took as a pupil a young man of twenty-two—Ludwig van Beethoven. It is interesting to think of the greatest master of symphonic writing taking lessons of the man who first stamped the symphony as a definite, individual form. The pupil was twenty-two years old,

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the master sixty, the fee twenty cents a lesson. There seems to be little doubt, unfortunately, that Beethoven was neglected by Haydn, who had all the pupils he wanted, and wished to give his time to composing. After a short time there was a breach between them. Beethoven studied with another master, refused to call himself Haydn's pupil, and spoke unkindly about the old man, who offered to take him to London. Haydn's relations with his other great contemporary, Mozart, were happier. Notwithstanding the fact that Mozart was twenty-four years his junior and died eighteen years before him, their friendship was a close and affectionate one, and their respect for each other as composers was hearty. Haydn considered Mozart "the greatest composer in the world," and generously protested that he never heard one of his works without learning something from it. The younger man, for his part, loved his "Papa Haydn," as he called him, like a father, and took leave of him with tears before the London trip of 1791, seeming to have a presentiment that he should not again see him.

After Haydn's second trip to London in 1794, during which he was hospitably entertained by the king and queen and invited by them to make a permanent home in England, his life passed quietly enough. His English trips having secured him enough to live on without anxiety, he returned to Vienna and devoted his last years to his two great choral works, 'The Creation' and 'The Seasons,' which were first performed, respectively, in 1798 and in 1801. The composition of the latter proving too great a tax on his strength, his health began to fail. He composed no other important work.

His last public appearance and his death are described as follows by his biographer, Mr. Hadden: "On the 27th of March, 1808, Haydn appeared in public for the last time, at a performance of 'The Creation' at the University. The performance, which was under the direction of Salieri, had been arranged in honor of his approaching seventy-sixth birthday. All the great artists of Vienna were present, among them Beethoven and Hummel. Prince Esterhazy had sent his carriage to bring the veteran to the hall; and, as he was being conveyed in an arm-chair to a place among the princes and nobles, the whole audience rose to their feet in testimony of their regard. It was a cold night, and ladies sitting near swathed him in their costly wraps and lace shawls. The concert began, and the audience was hushed to silence. When that magnificent passage, 'And there was light,' was reached, they burst into loud applause, and Haydn, overcome by excitement, exclaimed, 'Not I, but a power from above created that!' The performance went on, but it proved too much for the old man, and friends arranged to take him home at the end of the first part. As he was being carried out, some of the highest of the land crowded round to take what was felt to be a last farewell; and Beethoven, forgetting incidents of early days, bent down and fervently kissed his hand and forehead. Having reached the door, Haydn asked his bearers to pause and turn him towards the orchestra. Then, lifting his hand, as if in the act of blessing, he was

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borne out into the night. . . . On May 26th, 1809, he seems to have felt that his end was fast approaching. He gathered his household around him, and, being carried to the piano at his own special request, played the Emperor's Hymn three times over, with an emotion that fairly overpowered him and all who heard him. Five days later, on the 31st of May, he breathed his last."—THE EDITOR

THE ART OF HAYDN

IT is possible to get a fairly vivid impression of Haydn's personality simply by looking carefully at his portrait. With his pleasant eyes, his rather prim but kindly mouth, and his accurately adjusted tie-wig, he is the picture of eighteenth-century preciseness and amiability. He gazes forth with an attractive sincerity, but without any of Beethoven's penetration or ideality, or Mozart's aristocratic dignity. On the whole, his face is that of a peasant—an intelligent and affable peasant, to be sure, but still a man whose shrewdness, good nature, and talents are those of the simple peasant, not of the highly-bred, sophisticated gentleman.

In his music we find the same qualities. Its accuracy, its symmetry, its fine sense of structure but not quite equally fine sense of style, above all its unflagging gaiety and humor, are so characteristic of him that the adjective "Haydnish" has become a familiar word to describe them. He is always thoroughly clear, perfectly definite. He never disappoints our expectations, or perplexes or puzzles us. His initial musical ideas or "themes" set a standard of simplicity—obviousness even—which he never forgets in working them out.

This very clearness is responsible for the shortcomings that many writers have found in Haydn's music. Its lack of emotional depth, and its lack of intellectual subtlety, have often been pointed out. In the former quality it certainly falls far short of Beethoven's work, and in the latter it will not bear comparison with that of Mozart. Haydn's rollicking themes have neither the fierce passion nor the gloomy grandeur of Beethoven's wonderful utterances. Delightfully fresh and charming as they are, they hardly ever stir a deeper feeling in us than that of pleasure; they are never pathetic, majestic, or tragic. On the other hand, in that part of his work which depends less on emotional than on intellectual qualities, that is, in the development of his ideas, Haydn appears, in comparison with Mozart, rather crude and careless. How often his chief ideas are soldered together with formless, unmeaning runs and arpeggios, rather than welded or fused together with the firm logic and persistent grasp on his material that makes Mozart such a master. Compared with Mozart's, Haydn's texture is

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loose and full of shreds and patches. It is these frills and furbelows which already make his music frequently sound antiquated.

But Mozart, who was a much younger man than Haydn, and consequently borrowed from him many of his most indispensable artistic methods, would have found himself sadly handicapped had he not had Haydn's example to go upon; and as for Beethoven, he would have been quite unable to utter the profound feelings that were in him had not the two earlier men taught him his language. Consequently Haydn's historical importance cannot be assailed by any criticism. Moreover, his own personal qualities were sufficient to make us value him for himself—that is to say, as a man, who, whatever his limitations, wrote clearly, cheerfully, and with perennial charm. If Mozart's natural atmosphere was filled with a tempered, almost lunar light, in which objects stood forth delicate and graceful like Greek statuary; if Beethoven's was full of strong shadows and sharp lights, gloomy and vast and sublime; Haydn's was a sort of natural sunlight, plain, clear, and bright.—THE EDITOR

J. S. Dwight *'Democratic Review' 1844*

IN his music Haydn is remarkable for perfection of style; for neatness and elegance in all the details, happy arrangement, and perfect ease and clearness in the exposition of his ideas. He is the Addison of music. He is the most genial, popular, least strange of composers. All those who enjoy clear writing, who love to see everything accomplished within the limits of graceful certainty, feel as safe with Haydn as the scholar with his Cicero and Virgil. We say of him, "That is music," in the sense in which we say, "That 's English." Whatever thought he had, it came out whole and clear, it suffered nothing in statement. He understood the natures of instruments so well that they blended as unobtrusively in his symphonies as individuals in the best-bred company. How nicely he adjusts the matter between melody and harmony! The harmony *gives out* melody, as a mass of glowing coals gives out light, wandering flame upon the surface; it is all one fire. Haydn's music is, so to speak, easily understood. It keeps the mind awake, like lively, easy conversation; but does not task the brain, does not excite any longing which it cannot satisfy. Hence it is perfection itself to those who want nothing deeper; and it can never be otherwise than agreeable to those who do. Its charm is infallible as far as it goes. . . . He sings always one tune, let him vary it as he will; namely, the worth and beauty of the moment, the charm of reality, the admirable fitness and harmony of things; not what the soul aspires after, but what it finds, he celebrates. . . . He does not know how to be sad. . . . Hence he never succeeded in dramatic music, though he composed many operas. Of course he includes the shades as well as the lights of the landscape in his picture. Still it is a landscape. The glooms and storms of human life are painted like the glooms and storms of nature. Sentiment, and passion,

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and mystery are all parts of one cheerful picture. He describes a passion, but does not express it. . . . His melancholy amounts to hardly more than regret, and a sort of serious musing upon happy times gone by. . . .

In his music every thought acquires grace of form, the richness and delicacy of coloring, with which every single object blends with nature. He could not do a thing ungracefully any more than a Greek, though he has a wanton, frolic vein, and can sometimes paint a rout of drunken satyrs as well as a choir of nymphs. But in his love of nature, nature plays a much greater part than himself. . . . He loses himself in her sights and sounds; gives himself up to sensations, and the simple feelings they awaken; but does not, like Lear, impress his own mood upon the elements.

C. Hubert H. Parry *'Studies of Great Composers'*

THE most important work of Haydn's lifetime was his development of instrumental music, in the shape of symphonies, string quartets, pianoforte sonatas, and chamber-music of various kinds. When he came upon the scene the condition of all such forms of music was very backward. Other composers had been at work in the same direction, and had given the instrumental branches a good start. But neither their opportunities nor their genius had been sufficient to raise the style of the music to any great pitch of general popularity or impressiveness. In the course of his long life Haydn managed to improve the quality of all such works, and to infuse them with more definite individuality and more really musical interest; while at the same time he improved immensely the treatment of the instruments and the general standard of the art as a whole. He also wrote an enormous quantity of works of other kinds, such as masses; but these, though they have sterling and admirable qualities, have not the historical value that his instrumental music has. Being a Roman Catholic, and a devout one, he missed those noble traditions which glorified the sacred choral works of Bach and Händel; and the operatic and secular influences which had crept into the music of his Church affected his style too much to admit of its reaching those depths of earnestness or heights of sublimity which were natural to the style of the earlier masters. . . .

There is no record of his having studied the masters of the old contrapuntal school to any extent, and he is not likely, with such slender resources as he had, to have been able to get many of their works. But he got some of Philip Emanuel Bach's works, and these he delighted in, and worked at them constantly; till, perhaps unconsciously, their simple and well-balanced form acted as well as a master's guidance upon him, and led him to the first steps in that style of writing which was afterwards one of his greatest glories. Philip Emanuel Bach's influence was perhaps the best he could have at that time; for as he had it in him to write in

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the modern instrumental style, it was vital that he should have pure models. What Haydn had to build upon, and what was most congenial to him through his origin and circumstances, was the native people's songs and dances, which belong to the same order of art in point of structure as symphonies and sonatas; and what he wanted, and what all men who aimed in the same direction wanted, was to know how to make this kind of music on a grander scale. The older music of Händel and Bach leaned too much towards the style of the choral music and organ music of the Church to serve him as a model; for the principle upon which their art was mainly built was the treatment of what are called the separate parts, which are equivalent to the separate voices when the music is sung. In the modern style the artistic principle upon which music is mainly based is the treatment of harmonies and keys, and the way in which those harmonies and keys are arranged. In national dances few harmonies are used, but they are arranged on the same principles as the harmonies of a sonata or a symphony; and what had to be found out in order to make grand instrumental works was how to arrange many more harmonies with the same effect of unity as is obtained on a small scale in dances and national songs. Haydn had the instinct in him for this kind of art, for from his childhood he had been accustomed to hear the people's music; and the study of Philip Emanuel Bach's works taught him how to direct his energies in the lines which were most congenial to him. . . .

His prominent position in the history of music is enhanced by his being the first great representative composer of modern secular music. Till the beginning of modern instrumental music, all the highest achievements in the art were closely connected either by style or descent with church music; and the greatest composers rested their fame upon it. Haydn was the first great composer who identified himself with absolutely secular music and gave it a status equal to that of sacred music. The change from the manner of the earlier masters goes so far that while the nominally secular music of his great predecessors frequently savors of the forms of religious art, when he is nominally writing sacred music it is often cast in secular forms, and savors of the theater. Even the traces of the grand choral style which made their appearance in his later works only came to him at second-hand from Händel; as he was debarred by his circumstances from the influence of the great Protestant chorals and the traditional treatment to which the North German musicians subjected them.

But the change of front from religious to secular types and sentiments is a very important matter in history, and is met with in other arts as well as in music; for many branches of art began under religious impulses and passed afterwards into the secular or purely human condition. Haydn was the pioneer of this change in music, and was the first man who achieved a glorification of the natural music which exists in the heart of the people, by carrying its essence and its most healthy and vigorous qualities into the province of high art.

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J. C. Hadden *'Haydn'*

OF Haydn's masses and church music generally it is difficult to speak critically without seeming unfair. . . . But while it is true that his masses have kept their place in the Catholic churches of Germany and elsewhere, it is impossible, to Englishmen at any rate, not to feel a certain incongruity, a lack of that dignity and solemnity, that "religious sense," which makes our own church music so impressive. We must not blame him for this. He missed the influences which made Bach and Händel great in religious music—the influences of Protestantism, not to say Puritanism. The church to which he belonged was no longer guided in its music by the principles of Palestrina. On the contrary, it was tainted by secular and operatic influences; and although Haydn felt himself to be thoroughly in earnest, it was rather the ornamental and decorative side of religion that he expressed in his lovely music. He might, perhaps, have written in a more serious, lofty strain had he been brought under the noble traditions which glorified the sacred choral works of the earlier masters just named. In any case, his church music has nothing of the historical value of his instrumental music. It is marked by many sterling and admirable qualities, but the progress of the art would not have been materially affected if it had never come into existence.

As a song-writer Haydn was only moderately successful, perhaps because, having himself but a slight acquaintance with literature, he left the selection of the words to others, with, in many cases, unfortunate results. The form does not seem to have been a favorite with him, for his first songs were not produced until so late as 1780. Some of the later compositions have however survived; and one or two of the canzonets, such as "My mother bids me bind my hair" and "She never told her love," are admirable. The three-part and the four-part songs, as well as the canons, of which he thought very highly himself, are excellent, and still charm after the lapse of so many years.

On the subject of his operas little need be said. Strictly speaking, he never had a chance to show what he could do with opera on a grand scale. He had to write for a small stage and a small audience, and in so far he was probably successful. Pohl thinks that if his project of visiting Italy had been fulfilled and his faculties stimulated in this direction by fresh scenes and a larger horizon, we might have gained "some fine operas." It is doubtful. Haydn lacked the true dramatic instinct. His placid, easy-going, contented nature could never have allowed him to rise to great heights of dramatic force. He was not built on a heroic mold; the meaning of tragedy was unknown to him. . . .

Of Haydn's general style as a composer it is hardly necessary to speak. To say that a composition is "Haydnish" is to express in one word what is well understood by all intelligent amateurs. Haydn's music is like his character—clear, straightforward, fresh and winning, without the slightest trace of affectation or morbidity. Its perfect transparency, its firmness

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of design, its fluency of instrumental language, the beauty and inexhaustible invention of its melody, its studied moderation, its childlike cheerfulness—these are some of the qualities which mark the style of this most genial of all the great composers.

That he was not deep, that he does not speak a message of the inner life to the latter-day individual, who, in the Ossianic phrase, likes to indulge in "the luxury of grief," must, of course, be admitted. The definite embodiment of feeling which we find in Beethoven is not to be found in him. It was not in his nature. "My music," says Schubert, "is the production of my genius and my misery." Haydn, like Mendelssohn, was never more than temporarily miserable. But in music the gospel of despair seldom wants its preachers. To-day it is Tschaïkowsky; to-morrow it will be another. Haydn meant to make the world happy, not to tear it with agony. "I know," he said, "that God has bestowed talent on me, and thank him for it. I think I have done my duty, and been of use in my generation by my works. Let others do the same."

J. F. Runciman *'Old Scores and New Readings'*

THAT Haydn had a wonderful facility in expressing himself is obvious in every bar he wrote; but it is less obvious that he had a great deal to express. He had deep, but not the deepest, human feeling; he could think, but not profoundly; he had a sense of beauty, delicate and acute, but far less keen than Mozart's and Bach's. Hence his music is rarely comparable with theirs: his matter is less weighty, his form never quite so enchantingly lovely; and, whatever one may think of the possibilities of the man in his most inspired moments, his average output drives one to the reluctant conclusion that on the whole his life must have been favorable to him and enabled him to do the best that was in him. Yet I hesitate as I write the word. Remembering that he began as an untaught peasant, and until the end of his long life was a mere bandmaster with a small yearly salary, a uniform, and possibly (for I cannot recall the facts) his board and lodging, remembering where he found the symphony and quartet and where he left them, remembering, above all, that astonishing leap, I find it hard to believe in barriers to his upward path. It is in dignity and quality of poetic content rather than in form that Haydn is lacking. Had the horizon of his thought been widened in early or even in middle life by the education of mixing with men who knew more and were more advanced than himself, had he been jostled in the crowd of a great city and been made to feel deeply about the tragi-comedy of existence, his experiences might have resulted in a deeper and more original note being sounded in his music. But we must take him as he is, reflecting, when the unbroken peacefulness of his music becomes a little tiresome, that he belonged to the "old time before us," and was never quickened by the newer modes of thought that unconsciously affected Mozart and consciously molded Beethoven; and that, after all, his very smoothness and absence of passion give him an old-world

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charm, grateful in this hot and dusty age. If he was not greatly original, he was at least flawlessly consistent: there is scarce a trait in his character that is not reflected somewhere in his music, and hardly a characteristic of his music that one does not find quaintly echoed in some recorded saying or doing of the man. His placid and even vivacity, his sprightliness, his broad jocularity, his economy and shrewd business perception of what could be done with the material in hand, his fertility of device, even his commonplaceness, may all be seen in the symphonies. At rare moments he moves you strongly, very often he is trivial, but he generally pleases; and if some of the strokes of humor—quoted in the text-books of orchestration—are so broad as to be indescribable in any respectable modern print, few of us understand what they really mean, and no one is a penny the worse.

THE WORKS OF HAYDN

NOTES ON THE SELECTIONS

AS Dr. Hubert Parry has pointed out in the paragraphs quoted in MASTERS IN MUSIC, part I (page 9), the work of Haydn and Mozart was of immense historical importance in developing that perfectly clear and wonderfully flexible musical form which we call the sonata, and of which we have thousands of examples in symphony, overture, concerto, and quartet, as well as in the sonata for piano and for other instruments. Before Haydn's age the musical form most highly perfected was the fugue, a polyphonic or "many-voiced" form in which all the parts or voices were of equal importance, in which there was no definite contrasting of themes, no regular scheme of rhythmical phrases or sections, and no hard-and-fast system of harmonic treatment or modulation. J. S. Bach brought this type of form to its consummation. It was left for his son, Philip Emanuel Bach, and other contemporary composers, to conquer new fields; and they developed a new form, the sonata, in which the polyphonic style was replaced by the homophonic or one-voiced style. A single melody assumes the leadership in sonata-form; the other voices accompany it, but remain subordinate to it. Moreover, the single melodies which thus emerge from the fabric are given even more prominence by being contrasted with each other; they are made to consist of a definite number of measures, and thus to be rhythmically exact and symmetrical; and they are contrived so that each embodies a definite key or tonality, and is bound to its neighbor by harmonic relations.

The selections from Haydn here given have been chosen, not only to reveal the personal quality of their author, but also to illustrate the fundamental principles of this most important musical form. Selection I, a

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movement from an early piano sonata, exhibits the form reduced, so to speak, to its lowest terms, its bare essentials. The 'Surprise' Symphony is a complete masterpiece written in Haydn's maturity. The string-quartet movement given as Selection VI shows him in his most thoughtful mood, almost suggesting the earnest utterance of Beethoven. Thus the reader may here become acquainted with the early Haydn, looking back to the first tentative experiments in sonata-form; with the mature Haydn; and with the forward-looking Haydn, who anticipated the deepened expressiveness of his great follower.

I. Sonata in E-minor *First Movement*

AS in the fifth selection from Mozart, which the reader might do well to review, the themes in this admirably wrought movement are marked with the Roman numerals I, II, and III. There is no introduction. The first theme enters at once in the tonic key, E-minor. At the top of page 18 enters, in the relative major key of G, the second theme. The conclusion theme quickly follows it, in the same key, and is but four measures long. The conciseness and the definiteness of this exposition are very striking. The division into definite sections, marked by strong cadences, and even by rests with holds, is almost too definite for modern ears, to be sure; but we must remember that the form in Haydn's time, being novel, needed to be very obvious and unmistakable. Without repeating his exposition, Haydn proceeds directly to his "working-out," which begins with a manipulation of the first theme, modulates through various keys (see again Dr. Parry's remarks in MASTERS IN MUSIC, part I), and gets back home by a very deft treatment of the first theme, at the bottom of page 19. The reprisal, or restatement of all the themes in the tonic key, beginning at page 20, is even more concise than the exposition, except that the conclusion theme is a little expanded to make a fitting close for the movement, a sort of embryonic coda.

The player should phrase carefully throughout the movement, as much of its effect depends on the contrast between the legato phrases of the right hand and the staccato notes so frequently given to the left. The whole of the second theme must be very legato, with the phrasing precisely as indicated.

II. The 'Surprise' Symphony *First Movement*

HERE is a more extended example of sonata form. It begins with an introduction of rather somber character, not very much developed. The first theme, entering at the fourth system, and repeated with a little attendant figure at the thirteenth measure of page 23, is in Haydn's usual merry vein. Very extendedly developed for him, it finally modulates to the dominant key, D-major, in which enters the quaint, see-sawing second theme. As

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in Mozart's 'Jupiter' Symphony, the concluding part of the exposition might be divided up into several sections or "concluding themes," cadential in character; but as the reader can easily analyze them for himself, only the first one is marked with the numeral III. The function of all is to make clear to the mind this important structural point, the close of the exposition.

The "working-out" is weak. Haydn's mind lacked the aristocratic distinction of Mozart's and the logic and grasp of Beethoven's, so that he often makes rather a fiasco when he tries to develop his themes. In the present instance he is garrulous and rather slovenly; he goes through a good many perfunctory antics, but does not succeed in drawing out of his themes anything new. One is glad when, at page 27, the fifth measure, he comes to his reprisal. Here he interpolates a good deal of interesting treatment of his first theme, notably its entrance in the bass on page 28, the third system. This must be emphasized by the left hand. The reprisal ends like the exposition, without coda.

III. The 'Surprise' Symphony — *Andante*

IT is the loud chord in the sixteenth measure of this number that gives the symphony its title. It was the sixth of the set Haydn wrote for Salomon in London. Finding his English audiences, who dined heartily before going to the concert, inclined to take a nap during the slow movement, he resorted to this harmless joke by way of waking them up. He is said to have been much amused with the trick, saying with twinkling eyes, "There all the women will scream." Doubtless he was right, for the chord, in which the whole orchestra joins, drums and all, comes in suddenly at the end of a soft and elegiac melody.

The movement is a set of simple variations. For its performance the player will need no especial directions, except to keep the theme always prominent, even where, as in the first variation, it is distributed between the right and left hands.

IV. The 'Surprise' Symphony — *Minuet*

THE three-part song-form is by this time familiar to the reader of MASTERS IN MUSIC. It has been exemplified not only by the Minuet of Mozart and the Scherzo of Chopin, but also by the Venetian Gondola Song of Mendelssohn, the aria from Verdi's 'Il Trovatore,' and many of Grieg's small pieces. The present Minuet and Trio of Haydn offer two very concise examples of it, which the reader will have no difficulty in analyzing for himself.

It is interesting to compare Haydn's humor as it is shown here with that of Mozart in his Minuet (MASTERS IN MUSIC, Part 1). Mozart charms us by the delicate and aristocratic grace of his fancy; Haydn sets us in a

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good humor by his rollicking fun. His rhythm is crude compared with Mozart's, and his melody rather angular and heavy-footed. Just before part three of his Minuet he quite upsets our dignity by the antics of his thirds in the flute and oboe, answered by a quaint phrase in the bassoons and 'cellos. His humor may be a little boorish, but it is certainly contagious.

V. The 'Surprise' Symphony *Finale*

THIS sprightly movement, in which the humorous mood of the Minuet is taken up afresh and carried to the stage of jubilation, is what is known as a rondo, the structural principle of which, illustrated in the "rounds" familiar to all, is the constant recurrence of some single figure or theme. The very Haydnish theme which opens the movement meets us at every turn, being repeated no less than five times, once in minor. It thus forms the central motive of the entire number, which is worked out with unflagging vigor, and brings the symphony to a spirited close.

VI. Adagio *From the String Quartet, Opus 64, No. 5*

IT is a mistake to suppose that Haydn is always in the cheerful, scrambling mood of the two foregoing movements. He has never the distinction of Mozart nor the passion of Beethoven; but in his own way he is sometimes serious. In this finely conceived Adagio, in variation form, he shows that he can write thoughtfully, deliberately. It will give the player little trouble, except possibly the second variation, where the ornamental figures will require some practice before they can be played with accurate time values. Many other similar movements might be adduced to deepen our impression of this side of Haydn's nature, but the present will suffice to at least suggest it.

THE PRINCIPAL WORKS OF HAYDN

THERE is no satisfactory and exhaustive catalogue of Haydn's works, as there is of Mozart's and Beethoven's, and even Haydn's own list of his works contains errors. Pohl gives a valuable list in his biography, and the catalogue of Breitkopf and Härtel contains another. The following list notes only the more important compositions.

I. CHORAL. SECULAR. Thirteen Italian operas, and various others, of which none are now performed. Many oratorios and cantatas, the only important ones being 'The Creation' and 'The Seasons.' SACRED. Fourteen masses, and much other church music in smaller forms.

II. VOCAL. Many German and English songs, canons, and so on. The Austrian National Anthem, written by Haydn in 1797, is one of the finest patriotic songs in existence.

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III. ORCHESTRAL. One hundred and twenty-five symphonies, the most important being the twelve written for Salomon in 1791 and 1794. Sixty-six miscellaneous compositions for wind and strings. Various *divertimenti*, serenades, and concerted pieces.

IV. CONCERTOS. Twenty for piano, and thirty-one for miscellaneous instruments.

V. CHAMBER MUSIC. A sextet. Several quintets. Seventy-seven quartets. Of these twelve favorite ones are printed in the Peters Edition. Thirty-eight trios. Four sonatas for piano and violin. Many works for quaint and obsolete combinations of instruments.

VI. PIANO WORKS. Fifty-three sonatas and *divertimenti*. Five sets of variations, a capriccio, a fantasia, and smaller pieces.

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I. SONATA IN E-MINOR

FIRST MOVEMENT

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II. THE 'SURPRISE' SYMPHONY

FIRST MOVEMENT

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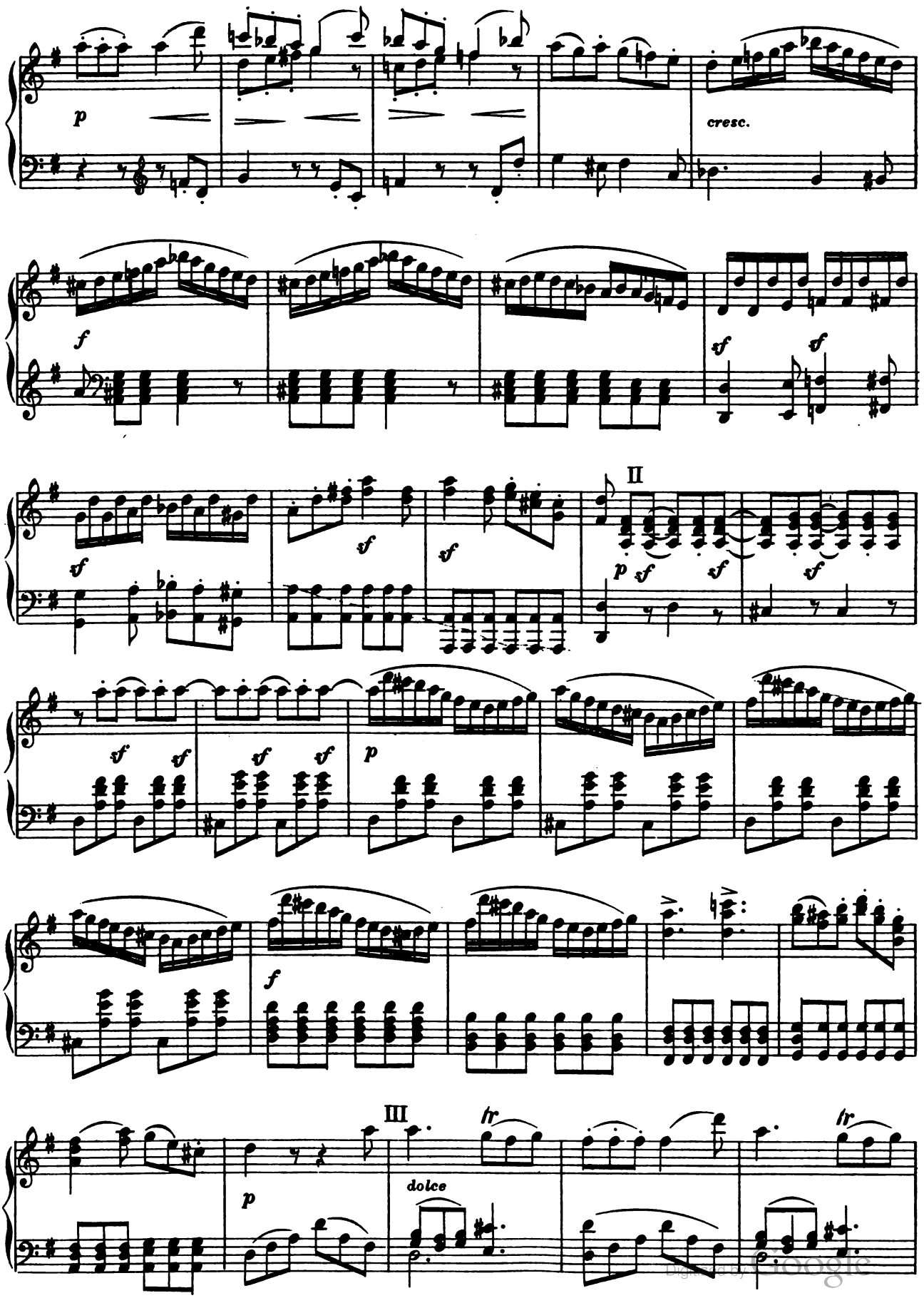

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III. THE 'SURPRISE' SYMPHONY

ANDANTE

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IV. THE 'SURPRISE' SYMPHONY

MINUET

Allegro molto. (♩ = 208.)

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FINALE

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VI. ADAGIO

FROM THE STRING QUARTET, OPUS 64, NO. 5

Adagio cantabile. (♩=63.)

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MASTERS IN MUSIC

BIZET

BORN 1838: DIED 1875

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GEORGES BIZET

Bizet's face was round and almost boyish, his hair thick and curly, his features firm and yet mobile. Very short-sighted, he always wore eye-glasses. His energetic expression was tempered by the frankness and gentleness of his feelings. The expression of his mouth is said to have alternated between mocking wit and kindliness.

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GEORGES

BIZET

BORN 1838: DIED 1875

ALEXANDRE-CESAR-LEOPOLD BIZET (pronounced Bee-zay), known to the world as Georges Bizet, was born in Paris, October 25, 1838. His father was a singing-teacher, and his mother, an excellent pianist, taught him music at the age of four. He also learned much by listening outside the door to his father's lessons, and when he became his pupil surprised him by singing through correctly, entirely by memory, many of the exercises. At nine, when he was admitted to the Conservatory, his sense of pitch relations and intervals was so thoroughly developed that he could name all chords that were played to him, even those in remote keys. Thanks to this early developed skill, and to the elaborately organized system of musical education in France of which it enabled him to take advantage, his poverty did not interfere with his getting a sound training. It was the custom of the French Academy of Fine Arts to select by a series of competitions its most promising scholars, and to send them at its own expense to Rome for several years' study. When Bizet was eighteen he took the second "prix de Rome," as these prizes were called, with a cantata; a year later he took the first prize with an operetta, and his cantata was performed with great success before the Academy. Three years' study at Rome completed his apprenticeship; and in 1862, full of hope and enthusiasm, he returned to Paris a fully equipped musician.

From Rome he had written his parents a hopeful letter wishing that they might never want for "silver, that terrible metal to which we are all in subjection," and proposing to establish the family fortunes by making two successes at the Opera Comique. "A hundred thousand francs," he had exclaimed, "it is nothing!" When he was actually back in Paris, however, with a full mind and empty pockets, he had the first taste of those bitter struggles which led him later to call music "a splendid art, but a sad trade." Few composers have had to labor and delve, for the mere necessities of life, as did Bizet. It is no exaggeration to say that all his best work was done in the intervals of endless drudgery, in time stolen from the most distressing hack-work, and with energy always too heavily taxed, and

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finally exhausted when he was but thirty-six. "Burning with desire to write for the operatic stage," says Mr. Philip Hale, "he gave music lessons. Dreaming of dramatic situations and grand finales, he made pianoforte arrangements of airs written by others." Two phrases constantly recur in Bizet's letters,—"One must advance," and "One must live"; and the latter is if anything the more frequent.

It would be a mistake, however, to suppose that there were no circumstances in his favor. Dramatic music was generously supported in France at this time; as it happened, a patron of art endowed the Thêatre Lyrique with a fund to be devoted to producing the operas of promising young composers, just at the time when Bizet was awaiting an opportunity; and the result of this happy coincidence was his first opera of any importance, 'The Pearl-fishers,' which was performed September 29, 1863, but made no lasting success. Meanwhile he was receiving some slight encouragement also in the field of absolute music. Though the French have never cultivated the higher branches of the art with anything like the devotion of the Germans, the establishment of popular concerts in the Cirque d'Hiver, in 1861, did much to educate Parisian taste. Bizet was one of the first of the young native composers to profit by these concerts. The Scherzo of a symphony he had written while in Rome was performed at the concert of January 11, 1863, and sometime later a complete symphony, with choirs, entitled 'Vasco da Gama,' was also produced. Neither met with marked success, however. Indeed, the subscribers threatened to withdraw their patronage if "newfangled" modern works were given instead of the old suites and operatic airs to which they were accustomed.

But Bizet was discouraged neither by the indifference of the public nor by the overwhelming labors into which ambition and poverty conspired to plunge him. In 1866 we find him working on a symphony, 'Souvenirs de Rome,' and on an opera, 'The Fair Maid of Perth,' meanwhile supporting himself by scoring waltzes for amateurs. "You may imagine," he writes to a friend, "that it is maddening to interrupt my cherished work for two days to write cornet solos. One must live! . . . I have had my revenge. I have made the orchestra supernaturally vulgar. The cornet shrieks like a band in a public-house, the ophicleide and the bass-drum mark the first beat agreeably, with the bass trombone and the violoncellos and contrabasses, while the second and third beats are assailed by the horns, the violas, the second violins, the two first trombones, and the drum—yes, the drum! If you could only see the viola part! Those are hapless men who pass their lives playing such machines. Horrible! They can think of something else, if they are still able to think of anything. . . . I work enormously. I am writing, on the run, six songs for Heugel [a publisher]. My opera, my symphony, are under way. When shall I finish them? Good Heavens, it takes a long time, but how amusing it is!" As the year wore on, even Bizet's high spirits quailed a little, though he kept sedulously at work. "I am worn with fatigue," he wrote. "I advance, but it is high time; I can't do much more." He complained

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of not having slept for three nights, and of working fifteen and sixteen hours a day. "I have lessons to give, proofs to correct," he said. "One must live." By the end of the year 'The Fair Maid of Perth' was completed. In spite of all his other occupations, he had composed it in six months. It was produced, after innumerable delays, in December, 1867. It was not very successful with the public; but Bizet wrote to a friend, "I have found my path, now I must advance in it. *Il faut monter, monter, toujours monter.*"

In the autumn of this same year, 1867, Bizet tried his hand, for the first and only time in his life, at criticism. The article he wrote in the 'Revue Nationale' of August 3 is of especial interest because it reveals so strikingly the chief qualities of Bizet's nature—his honesty, his frank good-humor, his wit, facility, and vigor. In the following sentences, for example, the straightforward sincerity which we find in the firm harmony and frank rhythm of his music is voiced unmistakably: "Nowadays composers are rare, but by contrast, parties, sects, are multiplied to infinity. Art is impoverished to the verge of misery, but technology is enriched to abundance. Judge for yourself: we have French music, German music, Italian music, to say nothing of Russian music, Hungarian music, Polish music, and so on, and so on; without counting Arabian music, Japanese music, and the music of Tunis, all very much in favor since the opening of the Universal Exposition. . . . We have the music of the future, the music of the present, and the music of the past; then, too, philosophical and political music, recently discovered. . . . For me, there exist but two kinds of music,—the good and the bad."

He continues in a similar vein. "What!" he exclaims, with fine raillery, "a poet, a painter, a musician, consecrates the purest part of his mind and soul to conceiving and executing a work of art. By turns he believes, doubts, grows enthusiastic, grows desperate, plays, suffers. And when, more anxious, more trembling than a criminal, he says to us at last, 'See, and judge,' instead of letting ourselves be moved, we ask him for his passport! We investigate his opinions, his relations, his artistic antecedents. But this is not criticism; it is police surveillance. The artist has no name, no nationality; he is inspired or he is not; he has genius, talent, or he has them not; if he has them, he must be adopted, loved, acclaimed; if he has them not, he should be respected, pitied,—and forgotten! You name Rossini, Auber, Gounod, Wagner, Berlioz, Félicien David, or Pitauchou; what does that amount to? Make me laugh or cry; express for me love, hate, fanaticism, crime; charm me, dazzle me, transport me, and certainly I shall not do you the stupid injury of classifying you, of labeling you like a beetle."

The cleverness which made Bizet succeed brilliantly and easily in everything he undertook characterized his piano-playing, as well as his criticism. His biographer, Charles Pigot, records much testimony on this point. One anecdote is worth retelling. As early as 1861, when Bizet was only twenty-three, and had just returned from Rome, his teacher, Halévy,

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gave a dinner at which Franz Liszt was one of the guests. After dinner the great pianist delighted and astonished the company by playing one of his most difficult virtuoso pieces. Every one crowded about him, shaking his hand, exclaiming at his wonderful skill, and commenting on the almost insuperable difficulties he overcame so easily. "Yes," said Liszt, "the piece is difficult, horribly difficult, and I know of only two pianists in Europe who are able to play what I have written here at the tempo I desire,—Hans von Bülow and myself." Halévy turned to his pupil. Vaguely indicating a certain difficult passage, "Do you remember this?" he said. Whereupon Bizet, taking his place at the piano, played the passage so accurately that Liszt, astonished, put the manuscript before him, inviting him to play on. Bizet played the piece from beginning to end with such vigor, brilliancy, and precision that the applause was even warmer than before. Liszt, whose well-known generosity to young artists was one of the finest traits of his character, shook his hand warmly, and exclaimed, "My young friend, I have said that only two men in Europe could conquer the difficulties with which I have delighted to fill this piece. I was mistaken. We are three; and to be just I must add that the youngest of the three is perhaps the most daring and brilliant."

After finishing 'The Fair Maid of Perth,' Bizet had to turn his attention to less congenial work. He labored for a long while on Halévy's unfinished opera 'Noë,' which he was appointed to complete after his master's death. He arranged 'Mignon' and 'Hamlet' for the piano, wrote some original piano-music, and added to his income by playing over, for a manager, scores of operas offered for performance, a work at which he was very skilful. He took up again his symphony 'Souvenirs de Rome,' which he had been obliged to lay aside in order to finish 'The Fair Maid of Perth'; and when, after two years' work, he had completed it, it was given a single performance in February, 1869. In the summer of the same year Bizet married Geneviève Halévy, the daughter of his former master. He began two operas, 'Griselidis' and 'Clarissa Harlowe,' but finished neither. He did finish 'Djamileh,' a comic opera of interest chiefly as a stage on the road to 'Carmen,' and the last work of his years of apprenticeship. It was performed in May, 1872.

With 'L'Arlesienne,' which was produced but four months after 'Djamileh,' Bizet left immaturity behind him, and wrote as a perfect master of his art. It is a thoroughly fine and characteristic work, in some ways even finer than 'Carmen.' It reveals all Bizet's rare dramatic power, all his spontaneity and talent in musicianship. Its form, to be sure, was a somewhat tentative and experimental one, at least in France and at the time it appeared. It is a melodrama, or, technically, a drama with incidental music intended to accompany and illustrate the action. In German music classical examples of this form are not wanting; we have, for instance, Beethoven's 'Egmont,' Schubert's 'Rosamunde,' Mendelssohn's 'Midsummer Night's Dream,' and Schumann's 'Manfred'; but in France the form had not been much cultivated. When, therefore, Bizet was asked by a

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Parisian manager to write incidental music for Alphonse Daudet's drama, he found himself confronted by many difficulties. The standard of taste was low, the public cared little about the musical quality of its entertainments, and the means at hand were limited. Bizet had at his command only twenty-six players, and it took all his ingenuity to make of them an effective orchestra. In the matter of style, moreover, there were many problems the solution of which was hindered rather than helped by the accepted traditions. His skill and good sense proved equal to the emergency, however, and he produced a work of art that was immediately hailed as a masterpiece, and that firmly established his reputation. The orchestral suite made up of selections from 'L'Arlesienne,' remains to-day one of the best and most popular of concert pieces.

In 1873, a short time after the first performance of 'Djamileh,' Bizet wrote to a friend, "I have been asked to compose a three-act piece for the Opera Comique. Meilhac and Halévy write the libretto. It will be gay, but with a gaiety that permits of style." This was the first announcement of his finest and last work, 'Carmen.' From 1873 to 1875 most of his time was devoted to it, although he also produced a charming suite for orchestra, entitled 'Jeux d'Enfants,' and a concert overture, 'Patrie.' The success of 'L'Arlesienne' had called the public attention to Bizet, and 'Carmen' was awaited with much interest. When, however, it was at last given its first performance, on March 3, 1875, the public, laboring under what M. Pigot calls a temporary aberration, entirely failed to appreciate it. In spite of the picturesqueness and the beauty of Bizet's wonderful score, the audience remained cold. The prelude to the second act was encored, the Toreador's Song and the Quintet were warmly applauded, but that was all. Bizet in his distress is said to have walked the streets of Paris until dawn with a sympathetic friend and fellow-musician. The critics were hardly more encouraging than the public. They discussed the new work earnestly, but could reach no agreement of opinion. Some thought it commonplace, and adduced the Toreador's Song; others thought it over-radical and daring, and adduced the unconventionality of the harmonic treatment and the freedom of the modulation; many dismissed it as immoral, not troubling themselves to adduce anything. Only in one item did they all agree; they were unanimous in failing to discover in 'Carmen' a work of genius.

Time has amply reversed their verdict; Bizet's opera is to-day one of the most popular in the repertory. But Bizet died before the reaction had set in. For years he had consistently overworked; now, at thirty-six, he found his strength failing. His heart was affected. "It is extraordinary," he wrote, "that I should feel so old." On June 3, 1875, just three months after the first performance of 'Carmen,' he died suddenly of heart-failure.

It would be a mistake to suppose that Bizet received no recognition during his lifetime. Although his masterpiece was not appreciated until some years after his death, 'L'Arlesienne' and other works gave him a wide and honorable reputation, and he was even officially recognized to the extent of being given the red ribbon of the Legion of Honor. But

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much more precious to him, doubtless, were the love and respect of his friends, which were earned not only by his fine talents, but by his ardent, honest, and wholly ingenuous character. Few artists have been so free from all petty jealousies as he, so eager to praise the work of others, so severe in holding the highest artistic ideals. His friend Marmontel voices what seems to have been a common feeling among all who knew him when he says, "Bizet was good, generous, devoted, faithful in all his affections. His friendship, sincere and unalterable, was as solid as his conscience." In mental temper he was positive, matter-of-fact, brilliant, rather than subtle or introspective. He leaned toward the baldly scientific attitude in philosophy, in which Galabert says he did some desultory reading. He was, in a word, exactly what we should expect the composer of 'Carmen' to be,—a full-blooded, keen-minded, sincere man, quick to feel, slow to analyze, and indomitable in doing.—THE EDITOR[1]

THE ART OF BIZET

Philip Hale *In 'Famous Composers and Their Works'*

THE fame of Bizet must rest eventually on two works: 'L'Arlesienne' and 'Carmen.' I believe 'L'Arlesienne' is the more artistic, the greater work. In 'Carmen' is the greater promise of what Bizet might have done. The music of 'L'Arlesienne' is inseparably associated with the success or failure of the play itself and the abilities of the actors. If the concert-suite is played, it pleases; but apart from the representation of the dramatic scenes the music loses its true significance. The saxophone solo in the Prelude, with its marvelous accompaniment, gratifies the ear in the concert room; but its haunting and melancholy beauty is intensified tenfold when it is associated with the apparition of the Innocent. It is impossible to overrate the beauty, the passion, the dramatic fitness of the music that accompanies the various scenes in the simple and terrible drama of Daudet. The dialogue between Mère Renaud and Balthazar when they meet after fifty years is touching; but the Adagietto, that softly tells of humble heroism, love preserved without shame, the kiss given at last and without passion, longings and regrets endured in silence, rises to a height of pathos that is beyond the reach of words or pantomime. In connection with the scene and the dialogue the Adagietto is irresistible in its effect; in the concert room it is simply a beautiful piece for muted strings. Daudet's play is so simple, so devoid of trickery, that its popular and universal success is extremely doubtful. The average spectator would fain see the unworthy woman of

[1] For the most part reprinted, with the kind permission of The Outlook Company, New York, from the Editor's essay on Bizet in *The Outlook* for September 5, 1903.

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Arles for whom Fréderi burns in agony; the shepherd Balthazar seems to him a good, tiresome old man with a beard; the Innocent, unless the part is played with rare finesse, becomes almost ludicrous. Not until there is a return to the appreciation of simplicity will this music of Bizet be known as the supreme example of music in the domain of melodrama. . . .

'Carmen' is not a sustained masterpiece. The want of action in the third act is not atoned for by a display of musical inspiration. With the exception of the trio of card-players, the music of this act is far below that of the other three. But, with the omission of this act, how frank, how intense, how characteristic is the music that tells of a tragedy of universal and eternal interest.

For Carmen lived years before she was known by Mérimée. She dies many deaths, and many are her resurrections. When the world was young they say her name was Lilith, and the serpent for her sake hated Adam. She perished that wild night when the heavens rained fire upon the Cities of the Plain. Samson knew her when she dwelt in the valley of Sorek. The mound-builders saw her and fell at her feet. She disquieted the blameless men of Ethiopia. Years after she was the friend of Theodora. In the fifteenth century she was noticed in Sabbatic revels led by the four-horned goat. She was in Paris at the end of the last century, and she wore powder and patches at the dinners given by the Marquis de Sade. In Spain she rolled cigarettes and wrecked the life of Don José.

The dramatic genius of Bizet is seen fully in his treatment of this character. She sings no idle words. Each tone stabs. There are here no agreeable or sensuous love passages; as Bellaigue remarks, there is not a touch of voluptuousness in the opera. The soldier is under the spell of a vain, coarse, reckless gipsy of maddening personality. He knows the folly, the madness of his passion; he sees "as from a tower the end of all." These characters are sharply drawn and forcibly painted. There is free use of the palette-knife; there is fine and ingenious detail. The singers sing because it is the natural expression of their emotions; they do not sing to amuse the audience or to accommodate the stage carpenter. The orchestra with wealth of rhythm and color italicizes the song, prepares the action, accompanies it, or moralizes. Apart from the technical skill shown in the instrumentation, the great ability of Bizet is seen in his combining the French traditions of the past and the German spirit of the present without incongruity. Here is a departure from old models, and yet a confirmation. The Quintet is sung because thereby the feeling of the scene is best expressed; five people are not introduced because the quintet is an agreeable combination of voices. The unmeaning vocal ornaments found in the earlier operas of Bizet have disappeared. He uses his own manly, intense speech. He expresses his own thoughts in his own way. He does not care whether his work is opera comique or grand opera, or melodrama. His sole object is to tell his story as directly and as forcibly as possible.

In a world of art that is too often ruled by insincerity, a lusty, well-trained voice aroused the attention. Suddenly the voice was hushed. Only with the

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silence came the hearty approval of the great audience. Bizet met with no popular success during his lifetime. Now 'Carmen' holds the stage; 'L'Arlesienne' excites the admiration of all musicians; the earlier operas have been revived and sung in foreign languages. In his own country he was from the start known vulgarly as "one of the most ferocious of the French Wagnerian school"—an absurd charge; for in no one of his operas is there recognition of the peculiar theories of Wagner. Bizet followed the traditional formulas; he used the air, the concerted pieces, the formal divisions and subdivisions. The orchestra assists the singer; it does not ursurp his place. Without doubt he learned from Wagner in the matter of orchestral expression, as Wagner learned from Weber and Meyerbeer; as any sensible man does from his predecessors. There was nothing new in Bizet's use of the typical motive; it was similarly employed by Grétry, Auber, Halévy.

Melody, expressive harmony, ingenious counterpoint, an unerring sense of the value of a peculiar tone of an instrument or the advantage of a combination of instruments,—these were used by the Bizet of later years simply to express truth. This was the purpose of his life; this was the motto of his existence. No one could be more refined than he in musical expression; no one could be more seemingly brutal. The glowing words that he wrote concerning Verdi in the 'Revue Nationale' show his one prevailing thought: "Let us then be frank and true; let us not demand of a great artist qualities which he lacks, and let us profit from the qualities he possesses. When a passionate, violent, even brutal temperament, when a Verdi presents us with a strong and living work, full of gold and mud, of gall and blood, let us not go to him and say coldly, 'But, my dear Sir, this is wanting in taste; it is not *distingué*.' *Distingué!* Are Michelangelo, Homer, Dante, Shakespeare, Beethoven, Cervantes, and Rabelais *distingués?*"

It is presumptuous, it is impossible to anticipate the verdict of Time the Avenger. It is not improbable, however, that the future historian of the opera will class Bizet with Wagner and Verdi as the men of mighty influence over the opera of the last years of this century. 'Carmen' was, perhaps, a promise, a starting-point, rather than a fulfilment. But if the young and fiery composers of Italy of to-day turn reverently toward Verdi and Wagner, they also read lovingly the score of 'Carmen.'

J. F. Runciman *'Saturday Review' 1899*

THE music of 'Carmen' is not the music of tragedy. Bizet was incapable of writing the greatest kind of music; and though he attempted symphonies and the like in 'Carmen' it is only too obvious that he had dismounted the high horse. There is not a genuinely grand phrase in it, not a bar bearing the stamp of an indubitably great mind; there is not a phrase that would not be spoiled if it were delivered in the grand manner. We have here no 'Don Giovanni' or even 'Figaro.' 'Carmen' never rises even to the seriousness of 'Faust.' What Bizet attempted was the writing of a pretty, romantic,

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animated, gaudy, and brilliant opera; and he achieved so much that one cannot deny 'Carmen's' place as the most brilliant opera of the century. No composer with a completer command of a brilliant and convincing style ever lived. It is not the highest style; but it is a genuine and distinct one. . . .

Bizet is regarded by the learned musicians, I am afraid, rather as a mountebank, or rather—it is the only word that will serve—as an "outsider." For the most part his admirers are little better than the admirers of the popular purveyors of drawing-room sweetmeats; they "like" him, and if, as they suppose, it is wrong to like him, that must be the fault of their bad taste, for they cannot explain why they like him. As a mere matter of fact, he was neither an "outsider" nor a purveyor of sweetmeats, but a musician, highly gifted in some respects, but in certain others very limited, who lived subject to influences that might have compelled a more definite, self-contained genius to commit the faults he committed. Nature endowed him with wonderful facility, and as is too often her way, failed to grant him the depth of feeling and yearning to express himself, and only himself, which save the big men who have also facility from gabbling a good deal of commonplace. She gave him what can only be called the gift of brilliance: everything he did was brilliant—his piano-playing, his operas and other music, even, in a way, his letters. Had he turned to letters instead of to music, he would have been an exceptionally brilliant journalist, a kind of French Andrew Lang. So gifted, with so little to guard him against the defects of his gifts, he was thrown into French musical society at a time when French taste and ideals were nearly, but not quite, as low as they are to-day. I am not sure that this was so bad a thing for Bizet as it might have been for a French Wagner; it seems unlikely that in any other circumstances he would have written better music, or even music so good; but, anyhow, it ensured his writing the kind of music he ultimately wrote. Halévy, a glib composer, with a keen desire to do well what any one else had created a taste for by doing better, became his father-in-law, and doubtless influenced the young man by pointing out the shortest route to success.

As I have implied, had Bizet tried to write better music he might now be with the forgotten many who have aimed high and fallen low; as it was, he wrote 'Carmen' and two or three other things that have survived.

Just as the book of 'Don Giovanni' was admirably adapted to the genius of Mozart, and the book of 'Orfeo' to Gluck's genius, so was the book of 'Carmen' precisely the book Bizet needed to draw from him his best music. To begin with, that gift of brilliance helped him to the effect of glowing sunshine, of almost intolerable torrid heat, which is the necessary environment, background, and atmosphere in which the drama is enacted. This story of fierce, aching lust and madness and jealousy must be steeped in the fierce sunshine of a country of cloudless skies; the joyous brightness of the day can never seem too bright; a shadow would bring the drama out of the realm of unreality to the plane of every-day life, and

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ruin it and make it disgusting, just as the realism of the French interpretation ruins it and makes it disgusting. Such things as the music played in the overture and repeated afterward, the too-famous Toreador Song, the opening chorus, the music of the procession in the last act—it is scarcely an exaggeration, though it may be rendering one's impression in a rather too forcible way, to say that these seem to throw out heat and to scatter light over the scene. Then one must be made to feel the gipsy fascination and wild seductiveness of Carmen; and this was a task which evidently fitted Bizet, with such exquisiteness has he done it. Her "Love will like a birdling fly," her careless, almost divinely graceful snatches of song in answer to the officer's interrogations, the melody to which she sings and dances in the second act (she boasts that she made it herself, and is justly proud of it)—these are amongst the perfectly achieved things of music, though not necessarily amongst the greatest things. Indeed they are not among them. But they were well worth doing; and they are done with a rare buoyancy and an ever-present sense of easy mastery. Perhaps the finest thing given to Carmen, perhaps the finest thing in the opera, is her "Over the hill." That curious longing to take the road and to wander far which seems to attack every nation and most individuals at one period or another of their existence, and which has found expression, I suppose, in nearly every literature, is here rendered with a wonderful romantic and mysterious charm.

Micaela has one or two fine melodies, and Don José has some tunes too showy for a ragamuffin common soldier. It is in such songs as are given to him that we feel Bizet's ease degenerating into idle volubility. Though he had in him a considerable strain of the romanticist, he was trained according to what the Parisian musicians of his day called classical traditions; and melodies classical in outline ran from his pen, when there was nothing in the words to inspire him, as freely as from the pen of the mighty Halévy himself. A host of composers—Herold, for instance—in his time, and before it, had earned an "undying fame" of some twenty or thirty years by pouring out such stuff for a world eager to imbibe it; and it is not surprising that the trick did not seem so dangerous to Bizet as it does now to us. . . . But in spite of far too much of that volubility, 'Carmen' stands as one of the brightest, gayest, most healthy, and as certainly the most brilliant opera in existence.

ALL Bizet's critics, even those who, like Mr. Runciman, consider that he falls short of the dignity and grandeur of style of the greatest masters, agree in ascribing to him the utmost warmth and picturesqueness; all agree that 'Carmen' is one of the most brilliant of operas. And herein their learned opinions tally exactly with the instinct of every ordinarily perceptive layman. It is not necessary to know much about music to admire the ceaseless vigor, the dramatic appropriateness, the variety and charm of Bizet's score.

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From beginning to end it bristles with melodies that take firm hold of our imaginations and keep us whistling and humming for hours after the performance. That is a simple but a trustworthy test of music—does it linger in our minds, become a part of us? 'Carmen' certainly does.

The qualities that enabled Bizet to write such a brilliant, effective opera were not merely the instinct for dramatic effect which almost all Frenchmen seem to be born with, but also a musical talent much greater than the French usually possess. Frenchmen as a rule have not a very highly developed sense of purely musical beauty; that is to say, of those rhythmic, melodic, and harmonic symmetries and proportions which appeal more than any expressiveness to the æsthetic perceptions latent in all men but developed in few. Consequently, French musicians have for the most part cultivated operatic music more than pure instrumental music, and in their operas have tended toward the theatrical, declamatory, and spectacular style. But Bizet, as we have seen, was gifted with a musical organization of rare delicacy. The boy who at nine could name all chords, even in remote keys, grew up into a man whose feeling for harmony was excelled only by his sense of rhythm, that primary essential of music. There are many pieces of evidence which point to the health and fineness of Bizet's musical nature. He cared little for rhapsody and improvisation, distrusted the impromptu style, preferred the major to the minor mode, and said, "Without form there is no style, and without style there is no art."

It is strange that such a man should have been accused of Wagnerism. The most characteristic dogmas of Wagner were "Infinite Melody" and the Leit-motif. By infinite melody he meant melody without rhythmic form, without those definite phrases and sections, that is, which, more or less resembling and balancing one another, make up a tune having as definite a structure as a sentence of English with its interrelated clauses. Wagner wished to substitute for this kind of tune a homogeneous, uniform succession of tones which, like Tennyson's brook, should "go on forever," without beginning, middle, or end. Even Wagner, however, could not quite succeed in writing such melodies, although he does carefully avoid the definite forms of other opera composers, the arias, and duets, and concerted pieces, independent and complete. Leit-motifs are certain characteristic musical figures or mottos, associated with certain characters in the drama so closely that whenever we hear the motif we think of the character. One may say that Leit-motifs are a sort of musical labels.

Now it is not necessary to go into the rights and wrongs of operatic theories to realize that Bizet's practice was quite different from Wagner's. He did, to be sure, occasionally use characteristic figures or motifs, but he used them to suggest a feeling or create an atmosphere rather than to name a definite person or event. And as for rhythm, it is the very warp and woof of Bizet's work. Not only do his scores contain the traditional arias and other clearly defined pieces, but they sparkle and palpitate with

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the urging movement of dance meters, with the waltz, the march, and the minuet. Bizet is far more active than sentimental. It is in the love-songs, if anywhere, that he fails, certainly falling short, there, of the amorous languor of Gounod and the somber passion of Verdi. But in the street scenes, in the marches of the soldiers, in the admirable scene where Carmen dances to her castanets while the trumpets of the regiment sound in the distance—in all active, vivid scenes in the open sunlight, Bizet is inimitable.

If, then, it must be admitted by a candid student that Bizet is not equally great on all sides, that, as Mr. Runciman puts it, he does not write in the grand manner, his admirers may still retort that it is a worthy feat to write an opera which vibrates with life, which scintillates with color, and which sets every street boy a-whistling and keeping time with his feet. Perhaps Bizet does not "rise to the seriousness of 'Faust,'" but at least his gaiety is sane, infectious, and delightful. It is conceivable that one might choose to be gay with Bizet rather than to be serious with Gounod.

THE EDITOR

THE WORKS OF BIZET

NOTES ON THE SELECTIONS

BIZET'S masterpiece, 'Carmen,' first produced at the Opera Comique in Paris on March 3, 1875, is founded on a novel of the same title, by Prosper Mérimée, adapted for Bizet's use by Henri Meilhac and Ludovic Halévy. The librettists added the character of Micaela, as a foil to Carmen. The story, the scene of which is laid in Spain early in the nineteenth century, is, in brief, as follows. Carmen, a handsome, passionate, and fickle gipsy girl who works in a cigarette factory, takes a momentary fancy to Don José, a young soldier. Under her baneful influence he is gradually demoralized; he forgets his love for a simple peasant girl of his own village, Micaela, fails in his duty as a soldier, deserts his regiment, turns smuggler, and finally, maddened by Carmen's inconstancy, becomes her murderer. This essentially tragic story is enlivened by many picturesque scenes and incidents, such as the meeting of Carmen and Don José in the smugglers' camp, when she by dancing and singing tries to keep him from rejoining his regiment; the duel between Don José and his rival, Escamillo, a toreador or bull-fighter to whom, in the third act, Carmen has transferred her affections; and the intensely dramatic final scene, in which Don José stabs Carmen just as Escamillo comes forth a conqueror in the bull-fight. But the opera is as terrible as it is vivid, and it is hard to understand how any one could have called immoral this relentless exposure of the ruin wrought by

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a woman's perversity and a man's folly, during the whole course of which, as Mr. Hale and other critics have pointed out, there is not a touch of voluptuousness.

I. The Prelude to 'Carmen'

BIZET strikes at once, in his Prelude, the note of gay animation which never dies out in the course of the opera except when for a moment now and then the deeper ground-bass of fate and tragedy swallows it up. The brief sixteen measures of page 17 are an adequate sample of the whole work. Note the resistless pulse of the rhythm, the charm of the melody, the ingenious and yet perfectly natural harmonic treatment which reconciles transient modulations into the distant keys of D- and C-major with the fundamental A-major impression. On the next page a quieter strain leads to more animation and the reëntrance of the first idea. The octaves at the middle of the page require a loose wrist and strong accentuation, and the four-measure crescendo from pianissimo to fortissimo must be very firm and exciting. It may even be intensified by a slight retard. On page 19 Bizet introduces the familiar air of the Toreador's Song, in F-major. This must be made very legato and singing, at the same time that the accompaniment is marked off from it by a crisp staccato delivery. The long E at the bottom of the page will particularly tax the player's touch, so clearly and unfadingly must it sing. At the very end of the piece, the triplets in the left hand will give some trouble unless the player can keep firmly in mind the fundamental beat of the measure. If he can, they will be most effective and striking.

II. Habanera — *Mezzo-soprano solo from 'Carmen'*

AN example of Bizet's artistic conscientiousness is afforded by the story of this exceedingly popular Habanera. M. Pigot tells how he tried one song after another for Carmen's entrance, writing and rewriting indefatigably, until after about ten trials he hit upon the present melody, an adaptation from a Spanish folk-song. His pains were certainly justified. It is a tune of wonderful grace, individuality, and charm, with its curiously varied rhythm, its chromatic melody, and its delicious change from minor to major. Its rhythmic quality, unfortunately, is seldom rendered truly by singers, who are apt to substitute for the triplets of eighth-notes a group of one eighth- and two sixteenth-notes. Let the reader be warned against this trick, which changes a subtle, beautiful effect into the baldest commonplace. The triplets must be rendered with the most jealous accuracy. At the bottom of page 23 the voice merely punctuates with its reiterated "Oh, love!" and the piano takes up the main melody. The accompanist, then, must realize his responsibilities.

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III. Seguidilla *Mezzo-soprano solo from 'Carmen'*

AT the end of the first act Don José is detailed by his superior officer to take Carmen to jail, in punishment for her having wounded a companion in a quarrel. Carmen, however, using her arts of seduction upon him, persuades him to let her escape to her "good friend Lillas Pastia" and other smugglers "near to the walls of Sevilla," and to accompany her thither. It is the beginning of his downfall; and when we listen to the reckless words and the irresistibly graceful and coaxing melody of her song we can hardly wonder that Don José could not withstand her. The whole Seguidilla is a triumph not only of dramatic persuasiveness, but of musical charm. Notice the subtlety of the modulations, the crispness of the accompanying figure. (The thirty-second note in each measure, by the way, must be precisely a thirty-second note, and not a sixteenth; and throughout the pedal should be used with great restraint.)

IV. The Toreador's Song *Bass solo from 'Carmen'*

EVERYBODY knows the Toreador's Song from 'Carmen,' with its strong polonaise-like rhythm, its syncopations, its bold, masculine melody, and its refrain, in march-time, on the repeated "Toreador, Toreador." It is perhaps the most popular number in the opera, and justly; for both in the vivid impression it gives us of the brutal and yet magnificent Escamillo, and in its musical charm, it is a fair exemplar of its composer's best work, of which, as we have seen, dramatic realism and artistic beauty are equally striking traits. The climax at the top of page 35, and the diminuendo into the march in F-major, give the singer a chance to show his command of light and shade. The accompanist also has a chance to do some bold playing in the introduction, and some accurately rhythmical work in the march-section.

The English translations of the words in the above selections are by Dr. Theodore Baker.

V. Entr'acte *Introducing Act IV. of 'Carmen'*

HERE is a quaint example of a sort of refined street-music or tavern-music for which Bizet had a great knack. One can almost hear the guitars and tambourines strumming away at their persistent one-two-three, one-two-three, while a violin above them embroiders graceful, orientally colored melody. At the bottom of page 39 the meter becomes almost ponderous, and a slight retard may be made; but as soon as the tune comes in again at the top of page 40 the tempo must reëstablish itself as at first.

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VI. Minuet *Entr'acte from 'L'Arlesienne'*

THIS play by Alphonse Daudet, 'L'Arlesienne,' for which Bizet wrote incidental music to be played during performance, has for its central theme, like 'Carmen,' the ruin of a man by a woman. Fréderi, the hero, under the spell of "l'Arlésienne" ("the woman of Arles"), is unable to extricate himself, and on the eve of his marriage to Vivette, an innocent and charming girl who fills the place that Micaela occupies in 'Carmen,' commits suicide. But although the play is thus in essence a tragedy, the music with which we are here concerned is not tragic in character. The Minuet is merely an entr'acte in Bizet's happiest vein of fresh animation. The only part of it that will offer any difficulty to the player is the passage at page 43, where two melodies progress simultaneously—one, a delicate arabesque in eighth-notes, in the right hand, and the other, a slower and more expressive air, in the left. This, indeed, is difficult to play, but is so lovely in effect as to be worth some practice. The modulations on page 45 are very characteristic of Bizet. The end must be played in a crisp staccato, incisively, and yet with the utmost delicacy.

VII. Adagietto *From 'L'Arlesienne'*

ONE of the most touching and beautiful scenes in Daudet's play is the meeting, after years of faithful love in separation, of the old shepherd Balthazar and Mère Renaud.

"There was need of steadfastness," says the shepherd. "Often when I was driving my sheep I saw the smoke of your house, and it said to me, 'Come, she is here.'"

"And when I heard your dogs bark," answers Mère Renaud, "and recognized far off your cloak, it took all my might to keep me from running to you. Now our sorrow is over, and we can look at each other without shame."

During the conversation of the old lovers, conceived throughout with Daudet's rare simplicity and poetry, Bizet lets the muted strings play this Adagietto. One could give it no higher praise than to say it equals in beauty and enhances in effect the scene it accompanies. It has been included here to show this somewhat unexpected aspect of Bizet's genius, in spite of its being rather unsuitable for the piano on account of the wide spaces between the voices. The hands have to span very large intervals, but with the help of the pedal the player can get the legato that is essential to the eloquent expression of the music. A broad crescendo must be made at the top of page 48, coming down again to the pianissimo entry of the theme in the eleventh measure. This short piece, only two pages in length and absolutely simple in conception, is a gem of such perfect beauty that had Bizet written nothing else his name would live by it alone.

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THE PRINCIPAL WORKS OF BIZET

I. CHORAL. Operas. 'The Pearl-fishers' (1863). 'The Fair Maid of Perth' (1867). 'Djamileh' (1872). 'L'Arlesienne,' a melodrama (1872). 'Carmen' (1875).
II. VOCAL. Twenty-six songs, and a few additional, which were published posthumously.
III. ORCHESTRAL. 'L'Arlesienne,' orchestral suite. 'Jeux d'Enfants,' suite. 'Patrie,' an overture. 'Vasco da Gama,' a symphonic ode. 'Roma,' a symphony.
IV. PIANO WORKS. 'Les Chants du Rhin,' six pieces. 'Venise,' a song without words. 'La Chasse fantastique,' a caprice. 'Marine.' 'Variations chromatique.' 'Nocturne.' For four hands, 'Jeux d'Enfants,' twelve pieces. Also many operatic transcriptions for both two and four hands.

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I. THE PRELUDE TO 'CARMEN'

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II. HABANERA

MEZZO-SOPRANO SOLO FROM 'CARMEN'

Allegretto quasi Andantino. ♩ = 72.
p
1. Love is
2. As a
pp
like an - y wood - bird wild, That none can ev - er hope to
bird, when you thought to net him, On buoy - ant wing es - capes in
tame; And in vain is all woo - ing mild. If he re -
air, Love is wa - ry when you a - wait him; A - wait him

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portamento
fuse your heart to claim. Naught a - vails, neith-er threat nor
not, and he is there! All a - round you he swift - ly
portamento
prayer, One speaks me fair, the oth - er sighs, 'Tis the
sweeps, Now here, now there he light - ly flies When you
oth - er that I pre - fer, Tho' mute, his heart to mine re - -
deem him yours, he es - capes; You'd fain es - cape, and you 'are
espress.
plies. Oh love! Oh
his. Oh love! Oh

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love! Oh love!
Oh love! A Gip - sy boy is Love, 'tis
true, He ev - er was and ev - er will be free; Love you not
me, then I love you, If I love you, be-ware of

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III. SEGUIDILLA

MEZZO-SOPRANO SOLO FROM 'CARMEN'

Allegretto. ♪ = 160.
pp
pp e legg.
Near to the walls of Se - vil - - - la,
With my good friend Lil - las Pas - tia ——— I'll
soon dance the gay Se - gui - dil - la And I'll drink Man - za -

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nil - la.
I'll go see my good friend Lil-las
Pas - tia!
sempre pp
sempre pp
But all a - lone what
can one do?
True joy be - gins when there are two;

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And so, to keep me com-pa-ny, I'll take my lov-er dear with me!
p
My lov-er dear has got the
ten.
ten.
mit - - - ten, And where he is the deuce may care!
ten.
3
Now my poor heart, so sad - ly smit - ten,

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My heart is free, is free as air!
pp
Tho' I have suit- ors by the doz - en There is not one that
rall.
suits my whim. The week is gone,and none is cho - sen: Who
colla voce
a tempo
portamento
will love me? I will love him! Who'll have my soul?
a tempo

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portamento
'Tis for the ask - ing! Now some good fair - y
- has sent you here! And my pa - tience will bear no task - ing, For, be -
f
side my new lov-er dear, Near to the
f
walls of Se - vil - - - la, With my good

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friend Lil - las Pas - tia, I'll soon dance the
gay Se - gui - dil-la And I'll drink Man - za - nil - la.
p
sempre f risoluto
Yes, I'm go-ing to my friend Lil-las Pas - tia.
sf
ff
Yes I'm go-ing to my friend Lil - las Pas - tia.
f
ff

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IV. TOREADOR'S SONG

BASS SOLO FROM 'CARMEN'

Allegro moderato. ♩ = 108.
ff
f
1. For a toast, your own will a - vail me, Se-
2. All at once they all are si - lent they all are
p
ñors, se - ñors! For all you men of war,
si - - lent: Ah, what is go - ing on?

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ff
sempre f
Like all To-ré-ros, as brother hail me! In a fight, in a fight we
No cries the time has come! no cries the time has come! With a mighty bound the bull leaps
ff
pp
both take de-light! 'Tis hol-i-day, the cir-cus full, The
out from the To-ril! With a rush he comes, he charg-es! A horse is
f
p
cir-cus full from rim to floor: The look-ers-on,
ly-ing, Un-der him a Pi-ca-dor! Ah! bra-vo! To-ro!
ff
f
ff
sempre f
rit.
be-yond con-trol, The look-ers-on now be-gin to murmur and roar!
the crowd is cry-ing! Now he goes on, he halts, he turns, charges once more! Oh
pp
f colla voce

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mf
Some are call - - ing, And oth - ers bawl - - ing,
how he shakes his ban - de - ril - - las! How mad - ly
p
And howl - - ing too with might and main!
now he runs! The sand is wet and red!
f
For they a - wait a sight ap - pal - - - ling!
See them run - ning, see them climb the bar - ri - ers
f p
'Tis the day of the braves of Spain! Come on; make
On - ly one has not fled! Come on, make
f p
cres - -

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read - y Come on! come on! Ah!
read - y Come on! come on! Ah!
- cen - - - do
dim.
dim.
molto
p
To - ré - a - dor, make
To - ré - a - dor, make
pp
read - - y! To - ré - a - dor! To - ré - a - dor!
read - - y! To - ré - a - dor! To - ré - a - dor!
And think on her, on her who all can see,
And think on her, on her who all can see,

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cresc.
dim.
On a dark eyed la - - - dy, And that love waits for thee!
On a dark eyed la - - - dy, And that love waits for thee!
rit. poco
1. a tempo
To - ré - a - dor, Love waits, love waits for thee.
To - ré - a - dor, that love, love waits for
legg.
colla voce
ff a tempo
2. a tempo
cresc.
f fr
thee! And that love waits for thee, for thee! love waits for
a tempo
cresc.
f
thee!
ff
fr

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sempre pp
smor - - -

VII. ADAGIETTO

FROM 'L'ARLESIENNE'

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MASTERS IN MUSIC

BEETHOVEN

BORN 1770: DIED 1827

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LUDWIG VAN BEETHOVEN

The usual portraits of Beethoven are idealized out of all likeness. The one here given is from a miniature on ivory made by Hornemann in 1802, and photographed in von Breuning's 'Schwarzspanierhaus.' It has here been slightly enlarged. It represents Beethoven as a youth of twenty-two, and is probably an excellent likeness. His face was rugged and marked with smallpox, his jaw broad and massive, his dark eyes small but full of fire, and his hair black and abundant. His contemporaries testify that though ugly to look at, he gave an impression of extraordinary nobility and force.

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LUDWIG VAN

BEETHOVEN

BORN 1770: DIED 1827

The selections of Music in the present issue are chosen from Beethoven's compositions for the Piano. Those in the next issue of MASTERS IN MUSIC, which will also have Beethoven for its subject, will be taken from his Orchestral works.

IN looking back over a great man's life it is interesting to watch the development, from his childhood, of the traits which were conspicuous in his character—both those which made him great and those which formed his limitations—and to see not only how their natural growth was affected by the circumstances of his life, but how, on the other hand, his individuality molded his circumstances. In men of slight character, of delicate genius, it is the first of these processes which particularly interests us, but in men of great personality, of overwhelming weight of character, the second is the one we watch with the keener interest. Beethoven's life was long, and full of storm and stress, and of everything that strength of character and success and power could crowd into it. And each event of his conscious years was stamped with the hall-mark of his indomitable will and the tremendous vitality of his soul. Never was a man more thoroughly alive than Beethoven; he ate and drank, enjoyed and grieved, loved and hated, with every bit of the spirit that was in him. He was all one determined will to stamp his world with the message he was born to give.

Ludwig van Beethoven, the second son of Johann Beethoven, a tenor singer in the court band of the Elector of Bonn, and grandson of a chapelmaster of the same body, was born at Bonn, probably on December 16, 1770. His father was a hot-blooded, intemperate man. Nevertheless, inspired perhaps by the example of Mozart's father, he undertook his son's musical education when he was but four years old, and made him work indefatigably. At the age of nine, the boy was taken in hand by Pfeiffer, who continued his music, and Zambona, who taught him some Latin, French, and Italian. As he never attended school after his thirteenth year, he could have had but little general education; but the instruction Zambona gave him stood him in good stead, cultivating his taste for the classics, and laying a foundation which enabled him in later years to converse

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with fair fluency in four languages. In his twelfth year he became the pupil of Neefe, with whom he made such progress that in a few months he received the same proof of his master's confidence as had Handel at the same age, being left in charge of the chapel organ while his master was following the movements of the court, away from home. A year later he was appointed pianist and conductor of rehearsals in the court theater orchestra, and shortly afterward, second organist.

Through the generosity of his patron, the Elector Max, Beethoven was enabled in 1787 to make a flying visit to Vienna, where he met Mozart. There is a pretty story told of the interview. It seems that Mozart, wishing to test Beethoven's powers, gave him two fugue subjects to improvise with at once. Beethoven did not fail to detect the trap, but played so effectively that Mozart stole from the room to call in his family, saying, "Pay attention to him, he will make a noise in the world some day."

On his return to Bonn, Beethoven found his father such a wreck that he was obliged to undertake the family's support himself, devoting all the time and energy he could spare from his studies to the teaching and playing necessary to provide for the expenses of the home. During these years of manful and self-denying labor the nobility of his character as well as his wonderful genius began to make an impression, and he soon earned the affection, respect, and practical aid of men whose positions enabled them to do much both in a pecuniary and a social way to enrich his life. In 1792 the Elector sent him to Vienna to pursue his studies more systematically under Haydn, Albrechtsberger, and Salieri; and there he made his home for the rest of his life.

It is interesting to notice that up to this time (and he was now twenty-two years of age) Beethoven had written nothing of note. At the same age Mozart had written several important compositions, and at seventeen Mendelssohn had written one of his greatest instrumental works, the 'Midsummer Night's Dream' overture. Beethoven, however, developed more slowly, spending his early years in arduous labor, laying the foundation of the colossal structure he was later to build. Much of this preliminary work was uncongenial. Albrechtsberger was far from satisfied with his progress, saying he learned nothing properly and would never do anything important. But his note-books are full of marks and comments showing how conscientiously he worked at the dry and uninteresting exercises; only occasionally relieving his pent-up spirits with a boyish and sarcastic quip, as when he wrote of a fugue in two voices, "For my part, I cannot fancy such a two-legged skeleton; it seems to me a poor, meager, unsatisfactory affair. . . . So now we must proceed to crack the hard nut. It is a tiresome *pas de deux*, but it must be danced." Indeed, Beethoven seems to have fully understood that none are justified in breaking rules but those who have mastered them; and though he lacked the skill in scientific musical construction which some of the other great composers have possessed, he managed, by patient plodding, to gain a sufficient facility for his needs.

His intercourse with Haydn was of brief duration and unsatisfactory

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in the extreme. The two men were so utterly unlike that it was impossible that the relation of teacher and pupil should be a profitable one.

Beethoven's first public appearance was at a concert given for charity in 1795. Playing his Concerto in C-major, he met with the enthusiastic appreciation which was to attend his whole artistic career. Success met him on all sides, and his anxiety about money matters being somewhat relieved by an annuity which his patrons, the Lichnowskys, settled upon him, he was able to devote a large share of his time to composition. The first, second, and third Symphonies, many piano sonatas, the Septet (Op. 20), six quartets, the Quintet in C (Op. 29), and the 'Prometheus' music were written during the next few years.

Shortly after writing his third, or 'Eroica,' Symphony, Beethoven began his only opera, 'Leonore,' or 'Fidelio,' as it was afterwards called. He had been long wishing to attempt an opera, but was characteristically unwilling to proceed until he could find a libretto in some degree satisfactory. The theme of courageous womanly devotion, as embodied in the libretto of 'Fidelio,' at last seemed to meet his demands, and he began working at the music with painstaking enthusiasm. Much of it he wrote over several times; there are as many as eighteen versions of one passage. At last, on the twentieth of November, 1805, the opera was given in the Imperial Theater at Vienna. It was an unpropitious moment for the presentation; the French were in possession of Vienna, and most of the nobility, the patrons of music, were out of town; then, too, the opera was too long, and Beethoven obstinately refused to curtail it or make other suggested changes. After a few performances it was withdrawn, and not performed again until several years later, when, under the softening effect of time and experience, Beethoven followed out the suggested changes.

Although Beethoven was now prospering in worldly matters and advancing so satisfactorily in his art, he had already begun to suffer from the affliction which embittered all the rest of his life, and which, after many fluctuations of hope and despair, rendered him almost totally deaf. No words of another can so adequately picture the nobility of spirit with which he met this almost overwhelming calamity as his own, in the pathetic letter addressed to his two brothers in the fall of 1802.

HEILIGENSTADT, Oct. 6, 1802.

TO MY BROTHERS CARL AND JOHANN BEETHOVEN.

Oh! you who think or declare me to be hostile, morose, and misanthropical, how unjust you are, and how little you know the secret cause of what appears thus to you! My heart and mind were ever from childhood prone to the most tender feelings of affection, and I was always disposed to accomplish something great. But you must remember that six years ago I was attacked by an incurable malady, treated by unskilful physicians, deluded from year to year by the hope of relief, and at length forced to the conviction of a *lasting affliction* (the cure of which may go on for years, and perhaps after all prove impracticable).

Born with a passionate and excitable temperament, keenly susceptible to the pleasures of society, I was yet obliged early in life to isolate myself, and to pass my existence in solitude. If I at any time resolved to surmount all this, oh! how cruelly was I again repelled by the experience, sadder than ever, of my defective hearing!—and yet I found it impossible to say to others: Speak louder; shout! for I am deaf! Alas! how could I proclaim the

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deficiency of a sense which ought to have been more perfect with me than with other men, —a sense which I once possessed in the highest perfection; to an extent, indeed, that few of my profession ever enjoyed! Alas, I cannot do this! Forgive me therefore when you see me withdraw from you with whom I would so gladly mingle. My misfortune is doubly severe from causing me to be misunderstood. . . . Such things brought me to the verge of desperation, and well-nigh caused me to put an end to my life. *Art! art* alone, deterred me. Ah! how could I possibly quit the world before bringing forth all that I felt it was my vocation to produce? And thus I spared this miserable life—so utterly miserable that any sudden change may reduce me at any moment from my best condition into the worst. It is decreed that I must now choose *Patience* for my guide! This I have done. I hope the resolve will not fail me steadfastly to persevere till it may please the inexorable Fates to cut the thread of my life. . . . I joyfully hasten to meet Death. If he comes before I have had the opportunity of developing all my artistic powers, then, notwithstanding my cruel fate, he will come too early for me, and I should wish for him at a more distant period; but even then I shall be content, for his advent will release me from a state of endless suffering. Come when he may I shall meet him with courage. Farewell! Do not quite forget me, even in death; I deserve this from you, because during my life I so often thought of you, and wished to make you happy. Amen. LUDWIG VAN BEETHOVEN.

It is pathetic to realize that this beautiful lament and appeal was addressed to men so unworthy of his confidence as the brothers, who, in spite of all the sacrifices Beethoven made for them and their families, had only ingratitude and renewed demands as a return to him. The dark forebodings of this letter were fully realized. Beethoven was gradually obliged to give up social intercourse, teaching, and conducting, but his deprivations only made him labor the more to express all that he so longed to give to the world in his music. His art was his consolation and his happiness. It was not until 1813 that he entirely gave up his piano-playing. Even later he occasionally conducted the performance of his orchestral compositions. One of the last attempts was in 1824, when he led the orchestra on the occasion of the first performance of his Choral Symphony. As the last strains died away a storm of applause came from the hearers; but Beethoven, too deaf to hear it, stood perfectly unconscious, facing his orchestra, until one of the singers took him by the hand and turned him toward the excited audience.

In spite of all Beethoven's activity as a composer, pianist, conductor, and teacher, during the middle period of his life, it was with difficulty that he could make enough money to supply his needs. He was not a shrewd bargainer, and sold his compositions for small prices; he was not a particularly good manager; and even allowing for the suspiciousness, which was perhaps his natural temperament, and was certainly much increased by his deafness, it is evident that he was more or less cheated by his servants; he had the artist's sensitive temperament, and owing to that (and perhaps also to the fact that his piano-playing and habit of storming around the room in the fury of inspiration made him not an altogether desirable tenant) he frequently had several lodgings under lease at the same time; finally, he was generous, and his purse was ever at the disposal of his friends and relatives. Consequently, when, in 1808, the king of Westphalia—Jérôme Bonaparte—offered him the post of Court Chapel-Mas-

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ter at Cassel, he felt constrained to accept it, and would doubtless have done so had not the Archduke Rudolph, Prince Lobkowitz, and Prince Kinsky urged him to accept from them instead a guaranteed income of four thousand florins. Unfortunately, the sequel hardly fulfilled the promise of freedom from financial worry which Beethoven had hoped to gain. In 1811 the appearance of the finance patent depreciated the value of money in Austria by a fifth. This difference was, however, made up to Beethoven during the lifetime of his patrons; but at the death of Prince Kinsky his income was reduced, and he became involved in an endless lawsuit. At almost the same time his expenses were materially increased by his adoption of his nephew, the son of his brother Carl, a weak and misguided youth on whom hereafter he lavished the care and affection of a devoted parent. These added responsibilities, the lawsuits against Carl's mother necessary to insure his guardianship, the diminution of his income, which was again curtailed at the death of Prince Lobkowitz, all wore severely on Beethoven.

But the severest trial of all, to his affectionate but austere nature, was the irredeemable worthlessness of his dearly-loved nephew. It was the tragedy of his life. The generosity, wisdom, and long-suffering love that he lavished upon the young man were powerless to win or shame him. He lived loosely, spent Beethoven's scanty earnings at billiards and gaming, was incapable of persistent effort, and finally even attempted to take his own life. Schindler, who was with Beethoven when he learned the dreadful news, says, "The resolution and firmness which had always been observable in his whole demeanor vanished at once, and he seemed like a man of seventy." It was probably about this time that Beethoven wrote the following letter to his nephew:

My dear son, say no more! Only come to my arms; not one harsh word shall you hear! For God's sake do not bring misery on your own head. You shall be received as lovingly as ever. We can discuss in a friendly manner what is to be done and settled as to the future. I pledge my word of honor you shall meet with no reproaches from me, which indeed could no longer avail. You need expect only the most affectionate care and assistance from me. Only come! Come to the faithful heart of Your Father,

BEETHOVEN.

And the prayer, "God, God, my strength, my rock! Thou canst look into my innermost thoughts, and judge how it grieves me to cause suffering even by good actions to my heart's one—Carl," must have been wrung from his sufferings at this crisis.

But Beethoven, although these griefs and anxieties made him prematurely aged, and interfered sadly with his work, kept on indefatigably producing masterpieces. The symphonies from the fourth to the eighth date from the middle and later period of his life, and there were also great works in all the other departments,—piano sonatas, string quartets, the famous Violin Concerto, Piano Concertos, and overtures. In 1818 he began the composition of his Grand Mass in C, designed to celebrate the installation of his friend and pupil the Archduke Rudolph as Archbishop

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of Olmütz. It proved a colossal task, and was not finished until 1822. It was produced in 1824, together with his great Ninth, or Choral, Symphony. This symphony, inspired by Schiller's 'Ode to Joy,' had long been slumbering in his imagination, but was not composed until he was over fifty years old. It is said that he seemed lost in a wild fervor of inspiration during its composition, food and sleep were forgotten, and every faculty of his mind and spirit bent on his labor. Unfortunately, his conception was too tremendous to be understood by his audience, and though he received an enthusiastic personal ovation on the occasion of its first performance, the work was but little appreciated.

The closing years of Beethoven's life were drawing near, and he began to feel forebodings of approaching death. He laid aside his symphonic works, and turning his attention to chamber-music wrote the beautiful Quartets in E-flat, B-flat, A-minor, C-sharp minor, and F, which show that though his health was impaired and his body worn by the stupendous labors of his life, his genius burned as brightly as ever to the last.

In December, 1826, he was attacked by what seemed but a temporary illness, but he failed to rally; week after week dragged on, with fluctuations of hope and despair. The composer Hiller, then a boy of fifteen, was one of the few who saw Beethoven in these last days. He says of his visits to him: "After having passed through a large antechamber, where we saw enormous heaps of music tied together and piled up in tall cupboards, we entered Beethoven's apartment. How my heart beat! And we were not a little surprised to see him sitting at his window, with a good-humored expression on his face. The gray stuff dressing-gown he wore was hanging open. He had on great boots which reached to his knees. Wasted by illness, he appeared as he rose to be of tall stature. He was unshaven, and his grizzled hair fell in shaggy masses over his temples. His face cleared and became friendly as he recognized Hummel, and he seemed pleased to see him again, embracing him cordially. Hummel introduced me. Beethoven was very kind, and I took a seat opposite to him at the window. Every one knows that conversations with Beethoven had to take place partly in writing; he himself spoke, but the person whom he addressed had to write all questions and answers. How painful it must have been to the man who had always been excitable—even irritable—to have to wait for each answer. He followed with his eyes the hand that was writing, and seemed rather to devour than to read what had been written.

"When we again stood by his bedside, on the twentieth, it was easy to see by his words how happy such a mark of sympathy had made him; but he was in a state of extreme weakness, and could speak only in a low tone and at intervals. 'I shall soon have to undertake the great journey,' he murmured after greeting us."

At last, on the evening of the twenty-sixth of March, Beethoven lay dying. Suddenly a terrific thunder-storm burst forth, rending the heavens with its violent detonations; Beethoven opened his eyes, and raising his clenched hand, fell back dead.

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THE ART OF BEETHOVEN

C. Hubert H. Parry *'Studies of Great Composers'*

DURING the greater part of the period of Haydn and Mozart the prosperous aristocracies of Europe were in the highest phase of complacency and contentment; they lived easy lives, enlivened by amusements, and refined by the cultivation of art and literature. Their appreciation for the various forms of art was indeed one of the redeeming features of the system in which they lived, and music met with plenty of encouragement at their hands. But their influence upon it was not altogether for good, for it was too absolutely at their mercy; and musicians, being forced into subservience to a small class, were prevented from rising to the greatest heights of independent inspiration. All art had to be devised to suit these patrons, and it had to submit to their tastes as long as they had the predominance of patronage.

The result was that music had a peculiarly complacent and easy character throughout the early part of the eighteenth century. It was refined and graceful, but not deeply poetical or richly imaginative. It savored of forms and conventionalities rather than strong originality and powerful emotions. But as the century grew older a great change came over the spirit of the world. The masses of the people began to assert themselves, and to claim some reasonable share in the enjoyable things of life. The conventionalism and emptiness of the ways of the courtly people began to appear in their true colors, and men of strong aspirations and natural enthusiasm turned toward the workers and the poorer inhabitants of the world to regain the sense of those realities of human life which the formal and polite manners of aristocrats seemed to have put out of sight. A kind of revulsion sprang up against the empty elegances of the prosperous classes; and enlarged sympathies with the troubles and strivings of humanity opened a new field for poets and composers alike, which resulted in a crisis of the utmost moment in the history of both literature and music.

The man who illustrated the change most powerfully in music was Ludwig van Beethoven; and he serves not only as the representative of the very highest type of art of the new period, but also as a link between the new and the old. For he accepted all that was best and purest in the art of his predecessors, and renewed and transformed it by the fervor and passion and sympathetic imagination of his naturally democratic disposition. In music he shares with Bach the rare distinction of attaining to those prophetic powers which do not stop short at merely illustrating the best thoughts and feelings of contemporaries, but foresee and anticipate what must come hereafter, and continue to raise and ennoble their hearers for generations after their possessors themselves have passed away. . . .

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The object of the successive generations of composers who had worked at pure instrumental music before Beethoven, was, evidently, to produce works which should be perfectly interesting and intelligible in themselves, without the help of words or explanatory names or text. They had to content themselves at first with very simple and slender works, as the whole scheme and system upon which music could be made intelligible of itself had to be found out. They put dance tunes together, and found that their contrasts were effective, and they spun out the time by making variations and the like. Each generation improved a little upon the work of the generation before, and found out how to do more with the instruments, and how to make the movements longer and more interesting. So it went on to the time of Haydn and Mozart, who produced very perfect works of art in the form of symphonies and sonatas, trusting to the principles upon which they were constructed as the means of making them intelligible. Then Beethoven came and added a greater element of interest and a stronger bond of connection in all parts of the work by bringing ideas and moods and various means of arousing impressions more strongly forward. He filled his music as full of emotion as it would hold without upsetting the balance of those qualities upon which the existence of pure unadulterated instrumental music depends.

Edward Dannreuther *'Macmillan's Magazine' 1876*

THE form of the sonata (symphonies, string quartets, trios, etc., included, the form being essentially the same) is the transparent veil through which Beethoven seems to have looked at all music. He is, *par excellence*, a composer of sonatas.

It will be seen that this so-called sonata form was a ready-made one, and that it rested so exclusively upon a prescribed succession of themes and keys that persons of mediocre capacity and narrow range could manipulate it with ease. If a musician could muster two tolerable tunes, and had a number of commonplace passages and cadences at his fingers' ends, he could embody them easily in the prescribed form, and thus persuade himself and his friends that he had achieved a heroic deed in art—a sonata or a symphony. This particular succession of tunes and passages soon assumed the importance of a custom, which custom soon became a law, and the law at length was transformed into a dogma. Being based upon conventionality, it limited the sphere of a composer's fancy to a few closely allied keys, and had an undeniable influence in the direction of Philistinism. It was as dangerous to question a supposed law of form or modulation as to question an ecclesiastical decree.

Now Beethoven felt himself ill at ease in this strait-waistcoat of conventionality. He recognized the sound part of the pedant's doctrine—that a repetition of themes was necessary to give a complete expression to any state of musical feeling. He retained the triune symmetry of exposition, illustration, and repetition, but could not bear the air of commonplace which is inevitable when the hearer knows exactly in what relation the

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second thought will stand to the first, and in what light they will appear afterwards, as soon as the tonality is once announced. So he swept away the entire restrictions about keys. He chose to bring in his second themes in some other relationship to the opening tonality than that of the fifth (dominant or subdominant). He found himself propelled to use the major or minor third above or below (the major or minor mediant or submediant) as well as the fifth.

But musicians before Beethoven also generally observed similar restrictions about tonality in the choice of keys for the different movements or subdivisions of movements, the sum total of which constituted the essential unity of a whole, called suite, sonata, or symphony. In this case, again, Beethoven acts with the same sovereign freedom as with the tonality of the themes. Here again we find the major and minor mediant and submediant used, just as his predecessors used the dominant and subdominant and the relative major or minor. . . .

A second, and a not less important, case in which Beethoven disregards the old rules of the craft consists in the manner in which he introduces his thoughts. He does not care to bounce into the piece with a couple of complete and ready-made tunes of so-and-so many bars each, with which the composer afterwards plays as a juggler plays with balls. He frequently chooses to put together his material in the presence of the listener, as it were. He gives part of his thought first—a rhythmical phrase perhaps, a single point, a few chords, rests, and the like, which he gradually widens, strengthens, and enforces, until from the entire movement an idea of the whole detaches itself.

A third point is the great attention he bestows upon the episodes. His desire to construct an organic whole prompted him to get rid of all the conventional padding, commonplace semi-cadences, runs, and passages, which separate or connect the principal themes in most of the instrumental works of Mozart, Haydn, and their imitators, and which have been compared to the rattling of the dishes at a feast. He replaces such passages and semi-cadences by novel episodal matter, which, though it frequently springs from the same inevitable constructive necessities as they do, is so transfigured as to be almost equal in importance with the main themes themselves. Thus we have organic construction as opposed to conglomeration of tunes. And it may be added that what Beethoven has done for the sonata and symphony Wagner has since done for the opera, which, from a collection of tunes, with a dramatic scaffolding convenient for exhibition, he has transformed into a musical drama developing itself before our eyes and ears, and an act of which is equivalent to a movement of a symphony.

SIR GEORGE GROVE, in his classical article on Beethoven in his 'Dictionary of Music,' points out in a few paragraphs of keen analysis what may be called the paradox of Beethoven —the sharp contrast, namely, between the passionate perversity of his character and the perfect self-mastery and constructive power revealed in his music. After vividly describing the hot-headed-

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ness, the boorishness, the proud unconventionality, the indifference to social custom and to personal comfort and propriety, which made the man Beethoven so eccentric a figure, Grove protests that it is impossible to find in his music, so august, so noble, conceived so heroically and wrought out with such infinite pains, any adequate reflection of these personal qualities. The man was tormented by his passions, the musician was as serene as nature; what seemed in the life a perfervid and confusing ardor shone through the art a pervasive and transfiguring light.

The paradox is indeed a fascinating one. Sir George Grove offers no articulate explanation of it, but to the present writer it seems that his admirable sketch sets forth all the materials necessary to a solution, and that one need only arrange in order the impressions of Beethoven gleaned from it to arrive at an understanding of his extraordinary nature. In the first place, Beethoven's fierce nonconformity, his prejudices, his rudenesses, his perversities and whims, were comparatively superficial symptoms of a far more fundamental quality—a profound sincerity and earnestness which was the essence of the man. Like Thoreau, he was a born nonconformist simply because he was a born enthusiast. His hatred of shams, of compromise, of tepid and slothful opinions, was a reflex and measure of his love of truth. The white-hot core of him coming in contact with the diluted and watery standards of worldliness made him hiss and emit sparks. Like all men who act from conviction, he did not act with uniform propriety. Furthermore, again like Thoreau, he was not only wayward from sincerity of heart, but also from nervous irritability and the prejudice it induces. An emotion of justice often precipitated him into the most unjust behavior. The mere suspicion of cant discharged itself in instant fury. It was as little his habit to weigh motives, to be judicial, as it is the habit of an exploding gun to consider who presses the trigger. There is something at once absurd and touching in his outbursts against his friends, their very wrong-headedness is coupled with so genuine a right-heartedness. His eccentricities, it is important to remember, were effects, not causes. In the vital affairs of life his acts were those of a simple and strong nature. Susceptible as he doubtless was to the passing charm of a pretty woman, he yet wrote in his diary, "Oh God! let me at last find her who is destined to be mine, and who shall strengthen me in virtue." Irritable as he might be under the petty annoyances of every day, when the sore affliction of deafness fell upon him he cried, "I will grapple with fate; it shall never drag me down!" If he treated his friends rather tempestuously, he had for his worthless nephew an affection as tender and long-suffering as a woman's. And finally, no man was ever more steadfast in work.

In the man Beethoven, then, sincerity was a root, so to speak, from which flowered so amazing an array of whims, ardors, and perversities that in contemplating them we have for a while no eyes for anything less obvious than themselves. Now, in the musician there was the same combination of opposing qualities, but they were combined in different proportions. In the musician what strikes us most is the fundamental sincer-

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ity and grandeur, while the waywardness, equally present, equally characteristic, takes a secondary place. This is probably because Beethoven, considering music the serious business of his life, pursued it not only with passion but with devotion, elaborated it with almost superhuman patience and conscientiousness, and wrought into it all the serenity, all the exaltation of spirit, that he was unable to bring to bear on less abstract and intellectual concerns.

A sincerity which prompted the utmost simplicity and breadth of expression, a depth of feeling which reached down into the ineffable, a sense of beauty which demanded the utmost clarity of form combined with the greatest variety in detail, all of them made effective by the kind of artistic skill that comes only with indomitable labor,—these qualities give to Beethoven's work a nobility, a profundity, and a perfection that we associate with the works of nature rather than of man—with oceans, forests, and mountains. In his greatest works the heroic heart and mind of the man, never more than dimly and confusedly reflected by his life, are expressed with perfect art, with utter simplicity. What massive mental vigor reveals itself in his musical structures, as organic as an animal, and as full of teeming, pulsating life! How profound and pure is their emotion, poignant with meaning and wholly untainted by sentimentality! Nothing is more striking in Beethoven than the self-mastery which makes him free through obedience to law. His compositions, like star-clusters and snowflakes and the forms of organic life, are determined by eternal principles. They grow inevitably, and as the expression of deep inner promptings. And they have the grandeur of all vital growths.

On the other hand, the moment you try to measure him with a foot-rule, to debase the living laws of the universe into the petrified rules of the pedant, Beethoven mocks and confounds you as he loved to mock and confound the Pharisees, the literalists, and the worldlings of Vienna society. As in life, so in art, he so loved the spirit of truth that insistence on the letter infuriated him to the wildest perversities. To formulate a rule was to make him wish to break it. His attitude toward the hack professional musician of his day was curiously like that of the naughty boy toward the schoolmaster. He loved to scandalize the timid, and that a certain thing was generally done appeared to him a reason for not doing it. His pages bristle with surprises, with mysteries, with practical jokes. Sudden alternations of loud and soft, novel modulations to distant keys, ingenious displacements of rhythm, abound with him probably more than with any other composer. But these favorite effects, however much they may have been suggested by the desire to startle and awaken his audience, are never merely whimsical. Beethoven does scores of things for which there is no precedent; he never does anything for which there is not a reason. If he likes to make you expect one thing and then give you another, he always takes care that what he gives shall be better than what you expect. His innovations are prompted, after all, by a love of the beauty that is neither new nor old, but perennial.—THE EDITOR

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THE WORKS OF BEETHOVEN

NOTES ON THE SELECTIONS

WHEN, already familiar with the works of Haydn and Mozart, we take up the great masterpieces of Beethoven, we hardly know which to marvel at the more—the immensely deepened expressiveness of what he has to say, or the greatly increased ease, fluency, and freedom with which he says it. He belongs to a new age, more mature and earnest than that of his predecessors; and while using as one initiated the forms they developed, he yet adapts them to the utterance of his own feelings, he wields them boldly and without superstitious servitude to tradition. The two kinds of advance, the advance in expression and the advance in form, are in the last analysis but two aspects of one growth. It is, indeed, important to remember, in studying them, that in all art, and particularly in music, expression and form, like the soul and the body of a man, are mutually dependent. For purposes of study only do we distinguish them. It is hard to define and analyze the inner meaning and spirit of a work of art; but we can analyze its outer form or incarnation, and by coming to understand that we can gain by inference a conception of the deeper qualities which determine it.

The general principles of the three-part song form and of the higher forms which grow out of it are already familiar to the readers of MASTERS IN MUSIC. They depend on the simple psychological fact that our minds crave, first, a definite idea or "theme" of some kind; then a different idea for the sake of contrast and variety; and finally a return of the first idea to give the sense of order, balance, and completion. This perfectly simple and natural desire of our minds is satisfied by the tripartite structure of all the musical forms from the song-stanza to the symphony. In the longer and more complex forms, of course, the parts are in turn longer and more complex, but in essence their functions are the same. In the short song, like "The Suwanee River," the parts (the first of which is repeated) are but one phrase long. In the minuet as used by Haydn and Mozart (see Parts 1 and 8 of MASTERS IN MUSIC) the parts stretch out into entire sections consisting of many phrases. In the developed sonata form, exemplified in the same numbers, the first part becomes several pages of exposition, containing two or more "themes"; the second part is the "free fantasia" or "working-out"; the third part is a systematic reassertion of the themes; and there may be also a coda and an introduction. All these forms are but phases in the evolution of a type of structure which is founded directly on our mental needs. Like Haydn and Mozart, Beethoven uses this tripartite structure in the great majority of his works. Prompted by his deeper insight he either disobeys or expands, to be sure, almost all the special rules which had gradually crystallized from the practices of composers; but he always clings to the spirit of musical form, even when he is most radical in his contempt of the letter. The general

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plan of his movements nearly always embodies the scheme of exposition, contrast, and restatement, and it is indeed the solidity and clarity of his general plan that enables him, without baffling his hearers, to use the utmost freedom and latitude in his adjustment of minor details.

I. Largo and Minuet *From the Seventh Sonata, Opus 10, No. 3*

HERE is a fine example of Beethoven's most earnest and profound utterance. The entire Largo is pervaded by a dignity and pathos that one shall look for in vain in the works of any of Beethoven's predecessors save Bach. The somber gravity of the first theme, the poignant appeal of the second, entering in A-minor at the bottom of page 17, the dramatic quality it takes on as it progresses, the breadth and nobility of the episode in F-major, and the impressive ending, are all characteristic Beethoven. In structure the movement is a curious modification of the sonata form. The first and second themes, the latter in the dominant key, and the ending in the dominant before the double bar on page 18 constitute this much a perfectly regular exposition. Moreover, it is modified in the orthodox way into a quite regular reprisal, beginning in the third system of page 19, and there is a coda. So much for the first and third "parts." But the second part, instead of working out the themes, consists of an episode in F-major about a page in length. The general effect of the movement, however, in spite of this peculiarity, is clearly that of sonata form.

The first theme, and the transition with sixteenth-note accompaniment —indeed the whole of the first page—must be played very legato; but at the top of page 18 the player will find several opportunities for dramatic staccato effects, which must not be blurred by the pedal. In measures 2 and 7 on that page, for example, the pedal must not be used. In the third measure, note the entrance of the theme in the tenor, and bring it out eloquently. All the dotted half-notes in the bass on page 19 must be taken strongly, so as to sing through the measure. Take them with the thumb, but substitute the little finger quickly, to get the hand into position for the later chords. The effect of measures 4 and 5 on this page is a dying out as of smoldering embers, which in measure 6 suddenly flare up again. The very end, the last two systems on page 21, must be played distinctly, with careful phrasing and large, mournful emphasis.

The Minuet is a gay and simple, but charmingly wrought movement. Its second part, immediately after the double bar, is unusually short, only eight measures. Part 3 is accompanied with a trill, and the melody, as it progresses, is somewhat decorated and expanded. Notice how the original figure flowers into new beauty in the fifth system, and how it becomes the germ of a delightful little coda in the sixth. At the beginning of part 3 care should be taken to bring out the melody, which crosses after one measure into the left hand. Almost throughout the Trio the left hand again carries the melody.

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II. Pathétique Sonata, Opus 13 *First Movement*

THE first page of this magnificent movement, typical of the finest work of Beethoven's middle maturity, is an impressive and dramatic introduction, in slow tempo, founded on a strongly rhythmic motif. Much of the effect of this motif, which occupies one measure, depends on the vigor with which the player renders the dotted rhythm, and on the cleanness with which he phrases the two final chords. The first chord, too, must be attacked boldly and powerfully. The entire motif is extraordinarily passionate and yet full of dignity. The runs occurring later in the introduction may be rendered with some *tempo rubato*, but must be accented carefully, that the hearer may with certainty relate them to the fundamental pulse of the measure.

The first theme of the movement proper, entering at the change of tempo at the top of page 25, is vigorous and impetuous—in a word, thoroughly Beethovenish. Note the ingenuity with which the composer uses it as a means of modulating to his second theme, a long melody in E-flat minor entering at the second measure of the sixth system. Here is an example of that freedom of procedure which has several times been mentioned as characteristic of Beethoven. The regular traditional key for the second theme of a sonata in C-minor would be E-flat major (the relative major). Beethoven uses, instead, E-flat minor, with fine effect. Throughout this theme he crosses the hands of the player in a very characteristic way. He delights in the effect of the different touches of the two hands, heard now in the bass, now in the treble. Such passages are hard to play at first, but after a little practice the player comes to enjoy them as much as the composer. At IIIa enters a theme in E-flat major, and at IIIb another in the same key, both of which may be considered "conclusion-themes," so strongly do they give the impression of closing the section. The entire exposition, as usual, is repeated.

The free fantasia begins strikingly with the subject of the introduction. After four measures of this, modulating to E-minor, a very remote key, the first subject is introduced and developed, at first in the treble, later in the bass. A long and mysterious pedal-point on the dominant of the original key, C-minor, beginning at the bottom of page 28, leads over into the reprisal, the exceptional feature of which is that the second theme enters, not in the tonic, but in the subdominant minor key (the bottom of page 29). The two conclusion themes, however, enter regularly in C-minor, and the movement ends with a short coda introducing once again the theme of the introduction. The architectural solidity of this entire movement is remarkable. Its unity is complete, its variety endless. It is a worthy incarnation of the earnest and noble feelings which inspired it.

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III. Funeral March *From the Twelfth Sonata, Opus 26*

IT is difficult to say anything of the inner qualities of this wonderful work, of its noble dignity and reserve, its simple strength, and its poignant expression of grief, without falling into a vein of hysterical commonplace. It has been universally admired, and there is, as Ludwig Bussler says in his 'Musical Form,' "scarcely another composition of the same kind to be compared with it." But instead of attempting the vain task of saying over again, flatly, in words, what the work itself says so unforgettably in tones, perhaps it will be better to concern ourselves, as usual, with its outer aspect merely.

The march is an interesting example of three-part song form, used with the greatest ingenuity. The first part consists of two eight-measure periods beginning in A-flat minor and ending in D-major. How does the composer get so quickly and so naturally to so remote a key? The first step is simple enough: he modulates, at the end of his first period, to the relative major key, C-flat major. Now, however, he starts out afresh, with the same gloomily noble theme, but in the *minor* of the key he has just reached, that is in C-flat minor, which, however, for convenience in reading, he writes out as B-minor. (The reader will remember that C-flat minor and B-minor are what the text-books call "enharmonic equivalents.") Once started in B-minor, the same process which took him from A-flat minor to its relative major lands him in D-major, and the feat is done. The second part of the form consists of but four measures, and the third part, as usual, is a restatement of the original idea, reaching a dramatic crisis and end in the third system of page 33. The trio, in A-major (page 33, the fourth system), affords a needed variety in both tonality and rhythm. After it the march returns, and ends with eight measures of coda, seemingly expressive of mournful resignation.

IV. Adagio and Allegretto *From the so-called 'Moonlight Sonata'*

THERE is a story that the Adagio sostenuto with which this sonata opens had its origin in an improvisation made by Beethoven one moonlight evening, and many pretty but improbable stories have grown up about the incident. All that we can be sure of is that the piece is not in the usual first-movement form, but in the freer one of a fantasia or impromptu, that for all its freedom, however, it is very logically and coherently carried out, and that it is conceived in a mood of reverie and rapt emotion. Against a quietly undulating background of arpeggio-chords in triplet rhythm, which must be kept regular and unobtrusive, little melodic sentences are heard, now in one key, now in another. Generally tranquil, but sometimes, as at the top of page 37, more poignant, they finally soften into a mere rhythmic beat in the bass, and die away. There are no high lights in the movement; it must all be rather colorless, rather somber,—an evening reverie, an imaginative musing or soliloquy.

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The Allegretto, with its quaintly syncopated trio (it is essentially a minuet), is quite a different matter. Here all is breezy animation, vigor, and good cheer. It is as if the dreamer shook himself from his reverie to receive his friends and enjoy a lively conversation. In the trio the left hand as well as the right must make its attack with strength, or the fundamental beat will be lost and the piquant effect of the syncopation consequently obliterated.

V. Scherzo *From the Eighteenth Sonata, Opus 31, No. 3*

IN spite of its name, this movement is in sonata form. It is a fascinating piece, both because of the staccato effects scattered all through it and because of the very Beethovenish whimsies and perversities that stud its pages. Note the little repeated cadence at the end of the second system; the hesitation on the repeated C in the third system, with the final solution of the mystery by means of the D-flat; the sudden fortissimo chords near the top of page 43, followed by the crisp pianissimo and staccato passage; the funny little fusees at the bottom of page 45; the utterly unexpected modulation at the fifth system of page 47; and the drily satirical way the movement ends, staccato and pianissimo. It is a good example throughout of the peculiarities which made Beethoven so original and so irresistible.

THE PRINCIPAL WORKS OF BEETHOVEN

TWO complete catalogues of Beethoven's works exist: the 'Thematisches Verzeichniss,' published by Breitkopf and Härtel in 1851, and in a revised and enlarged edition in 1868, in which the compositions are arranged by opus numbers; and the 'Chronologisches Verzeichniss,' issued by Beethoven's biographer, A. W. Thayer, in 1865, in which the works are arranged in the order of their production. Readers are referred to these books for fuller information than can be given in this list, which is a mere summary of the better known and more important works.

I. CHORAL. SECULAR. One opera, 'Fidelio.' One oratorio, 'Christus am Oelberge.' Several smaller works. SACRED. Two masses, in C and D, the latter known as the 'Missa Solemnis.'

II. VOCAL. Over sixty songs with piano accompaniment, of which the most famous are 'Adelaide' and the series 'To the Distant Beloved.'

III. ORCHESTRAL. Nine symphonies, as follows: 1, in C; 2, in D; 3, in E-flat, called the 'Eroica;' 4, in B-flat; 5, in C-minor; 6, in F, called the 'Pastoral;' 7, in A; 8, in F, sometimes called the 'Dance Symphony;' 9, in D-minor, with chorus, called the 'Choral.' Overture and music to 'Prometheus;' overture and music to 'Egmont.' Nine other overtures, of which the best known are 'Coriolanus,' 'Leonore,' numbers 1, 2, and 3, and 'Fidelio.' Many smaller works.

IV. CONCERTOS. Five for piano. A triple piano concerto. Choral Fantasia, for piano, orchestra, and chorus. One concerto for violin and orchestra.

V. CHAMBER MUSIC. Two octets for wind instruments. One septet for strings and wind. One sextet for strings and wind, and one for wind alone. Two quintets for strings, and fugue for five string-instruments. One piano quintet. Sixteen string quartets. One piano quartet. Five string trios, one for strings and flute, one for wind, eight for piano and strings, and two for piano, clarinet, and 'cello. Ten sonatas for piano and violin, five for piano and 'cello, and one for piano and horn.

VI. PIANO WORKS. Thirty-eight sonatas, twenty-one sets of variations, and bagatelles, rondos, a fantasia, preludes, polonaise, and so on. Also much four-hand music.

NOTE. — A Beethoven Bibliography will be printed in the following Part of MASTERS IN MUSIC, which will deal with Beethoven's Orchestral Works.

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I. LARGO AND MINUET

FROM THE SEVENTH SONATA, OPUS 10, NO. 3

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p
f
fp
ff
ff

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sf
sf
ff
f p
fp
pp
pp
cresc.
f
pp
sf
sf
pp
pp
pp

MINUET

TRIO.

II. PATHÉTIQUE SONATA

OPUS 13

THE FIRST MOVEMENT

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I
Allegro molto e con brio. ♩ = 132.
p
sf
cresc.
II

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p
cresc.
f
IIIb
p
cresc.
f
sf
1.
2.
Tempo I.
fp
fp
fp
p
decresc.
pp

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fr
sf
fp
I
p
cresc.
II

sf
sf
sf
sf
decresc.
pp
IIIa
p
cresc.
f
p
cresc.

f
IIIb
p
cresc.
f
sf
sf
sf
sf
ff
ff
Grave.
p
cresc.
sf
decresc.
pp
Allegro molto e con brio.
p
sf
cresc.
ff
ff

III. FUNERAL MARCH

FROM THE TWELFTH SONATA

OPUS 26

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p cresc.
f
ff
p cresc.
ff
sf
sf
1.
2.
p
cresc.
p
cresc.
sf
f
p

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IV. ADAGIO AND ALLEGRETTO

FROM THE SO-CALLED 'MOONLIGHT SONATA'

OPUS 27, NO. 2

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Allegretto. ♩. = 76.

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cresc.
sf
p
cresc.
sf
p
Fine.
TRIO.
sf
sf
sf
sf
sf
sf
fp
fp
pp
fp
cresc.
p
fp
Allegretto D.C.

V. SCHERZO

FROM THE EIGHTEENTH SONATA

OPUS 31, NO. 3

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tr
pp
tr
a Tempo
poco ritard.
ff
p
ff
p
cresc.
II
decresc:
pp

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cresc.
sf
sf
sf
p cresc.
sf
sf
p
staccato
cresc.
sempre stacc.
bfr
p
f
p
f
p

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sf
sf
p
5
sempre staccato
pp
tr
tr
a Tempo
poco
ritard.
ff
p
ff
p
cresc.

decresc.
II
pp
sempre staccato
pp
cresc.
decresc.
pp

MASTERS IN MUSIC

BEETHOVEN

BORN 1770: DIED 1827

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LUDWIG VAN BEETHOVEN

This portrait, reproduced from an etching by Carel L. Dake, represents Beethoven in his maturity. While, like most of the Beethoven pictures, it is somewhat idealized, it is reliable in the contour of the features and in the general likeness, as can be seen by comparing it with the familiar life-mask made by Klein, upon which it is manifestly based.

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LUDWIG VAN

BEETHOVEN

BORN 1770: DIED 1827

In the previous issue of MASTERS IN MUSIC, which also had Beethoven for its subject, his Life was related, and selections from his Piano Works were given. In the present number the music is chosen from his compositions for the Orchestra.

R. F. Sharp — *'Makers of Music'*

WE do not judge Beethoven, as we judge other musicians, by comparison with his fellows. His place is on the throne in the kingdom of his art; to find his peers we must look for a Homer or a Shakespeare, themselves kings. In his work all that is loftiest and noblest, and all that is most human and sympathetic in music finds its expression. In it we may find a reflection of our every mood; it is music that contains possibilities seemingly inexhaustible, music which it is an education to have understood. The more intimate our knowledge of it—and, through it, of him—the more are we able to realize his meaning when he said, "He who can enter into the spirit of my music will be beyond the reach of the world's misery."

Edward Carpenter — *'Angels' Wings'*

BEETHOVEN had the Titanic quality about him. You see it in his face: what wilfulness, what determination, what selfness!—and yet a self that existed only to utter what those prophetic eyes had seen.

Everything conspired in Beethoven to make his utterance authentic, strong, unqualified—like a gushing spring which leaps from the inaccessible depths of the mountain. His solitary habits kept his mind clear from the mud and sediment which the market-place and the forum mistake for thought; his deafness coming on at so early an age (twenty-eight) increased this effect, it left him fancy-free in the world of music; Wagner even mentions the excessive thickness of his skull (ascertained long after his death) as suggesting the special isolation of his brain. From a boy Beethoven was a great reader. He fed his mind in his own way. Unlike the musicians who went before him, he could brook no dependence

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upon condescending nobilities. He was not going to be a court fool. The man who could rush into the courtyard of his really sincere friend and patron Prince Lobkowitz and shout, "Lobkowitz donkey! Lobkowitz donkey!" for all the valets and chambermaids to hear, or who could leave his humble lodgings because the over-polite landlord of the house would insist on doffing his hat each time they passed upon the stairs, must have had something of "the devil in him." In politics, in a quite general way, he evolved radicalism or republicanism as his creed; in religion, though nominally a Catholic, he was quite informal. A pantheist one might call him, or a mystic after Eckhardt and Tauler. Finally, one may mention, as an indication of the great range and strength of his personality, its exceeding slow growth. While Mozart at the age of twenty-three had written a great number of operas, symphonies, cantatas, and masses—many of them of quite mature character—Beethoven at the same age had little or nothing to show. His First Symphony and his Septet, which he looked back upon as childish productions, were not written till about the age of twenty-seven; and his first great symphony (the 'Eroica') not till he was thirty-two.

Up to Beethoven the history of music—pure music—shows a slow, steady growth and development of musical form along two or three simple lines. It is like the long slow slope which leads on one side to the summit of a mountain. Hither in the bold sunrise we ascend, and such names as Corelli, Scarlatti, the two Bachs, Handel, Haydn, Gluck, Mozart, are the great landmarks of the way. The route is clear. The lines of tradition in minuet or gavotte, in fugue form or sonata form, shift slowly and continuously round us. With Beethoven the pinnacle is gained; an immense outlook widens on all sides; there is an impression of boundless space; a vision of other lands, dim, distant, full of wild surmise.

But thenceforth we descend. We have come to the other and more precipitous slope. The mountain breaks away in wild crags and wooded gorges. The calm, classical outlines rule no more; they are replaced by forms of fantastic and wonderful beauty, but forms of decadence. Schubert is there, at the entrance of that region, with his exuberant gift of divine melody; Schumann, with his intensely literary, modern, pathetic, striving, self-conscious spirit, always a little uncertain and unbalanced; Mendelssohn and Chopin too, leaning over the gulf of the sentimental—the one in the optimistic, the other in the opposite direction; and Brahms, who shows the grand outline of his predecessor's work, but with an intellectual rather than a prophetic effect; and many others. . . .

Beethoven came at the culmination of a long line of musical tradition. He came also at a moment when the foundations of society were breaking away for the preparation of something new. His great strength lay in the fact that he united the old and the new. He was epic and dramatic, and held firmly to the accepted outlines and broad evolution of his art, like the musicians who went before him; he was lyrical, like those who followed, and uttered to the full his own vast individuality. And so (like

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the greatest artists) he transformed rather than shattered the traditions into which he was born.

Beethoven was always trying to express himself; yet not, be it said, so much any little phase of himself, or of his feelings, as the total of his life-experience. He was always trying to reach down and get the fullest, deepest utterance of which his subject in hand was capable, and to relate it to the rest of his experience. But being such as he was, and a master-spirit of his age, when he reached into himself for his own expression he reached to the expression also of others—to the expression of all the thoughts and feelings of that wonderful revolutionary time, seething with the legacy of the past and germinal with the hopes and aspirations of the future. Music came to him, rich already with gathered voices; but he enlarged its language beyond all precedent for the needs of a new humanity.

Beethoven is the prophet of the new era which the nineteenth century ushers in for mankind. As things must be felt before they can be acted out, so they may be expressed in the indefinite emotional forms of music before they can be uttered and definitely imaged forth in words or pictorial shapes. Beethoven is the forerunner of Shelley and Whitman among the poets, of J. M. W. Turner and J. F. Millet among the painters. He is the great poet who holds Nature by the one hand and Man by the other. Within that low-statured, rudely-outlined figure, which a century ago walked hatless through the fields near Mödling, or sat oblivious in some shabby restaurant at Vienna, dwelt an emotional giant—a being who, though his outer life by deafness, disease, business worries, poverty, was shattered as it were into a thousand squalid fragments, yet in his great heart embraced all mankind, with piercing insight penetrated intellectually through all falsehoods to the truth, and already in his music gave outline to the religious, the human, the democratic yearnings, the love, the comradeship, the daring individualities, and all the heights and depths of feeling of a new dawning era of society. He was in fact, and he gave utterance to, a new type of man. What the struggle must have been between his inner and outer conditions—of his real self with the lonely and mean surroundings in which it was embodied—we know only through his music. When we listen to it we can understand the world-old tradition that now and then a divine creature from far heavens takes mortal form and suffers in order that it may embrace and redeem mankind.

Teodor de Wyzewa *'Beethoven et Wagner'*

BEETHOVEN is so great that every definition one attempts of his genius remains necessarily incomplete. Is he classic or romantic? Is he of the old order of things or of the new? I do not believe that one can assign him either to a time, nor to a school, nor to a particular country. No other man has felt joys more supreme, nor griefs more profound; none has understood more delicate shades of expression, nor conceived more vast totalities of effect.

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One can compare Mozart to Raphael; but to compare Beethoven to Michelangelo, as has been done, is in reality not to have clearly understood the nature of either of these admirable masters. If Michelangelo never twice in his life designed, painted, or modeled the same figure, it is nevertheless an impression of unity which one gathers from his work, an impression which becomes more certain the more one studies it; but Beethoven has translated in turn all the feelings, and each of his works is a world by itself, resembling no other. Can we compare with one another even his symphonies? Must we not say that each is the expression of a complete genius, the product of an entire life? I doubt if there can be found anywhere else, in a single man, so prodigious a variety of temperament, or the power to create so many works so absolutely different.

Sidney Lanier — *'Music and Poetry'*

AKING Beethoven's sonatas, songs, and symphonies together, I know not where one will go to find in any human products such largeness, such simplicity, such robust manliness, such womanly tenderness, such variety of invention, such parsimony of means with such splendor of effects, such royal grandeur without pretense, such pomp with such modesty, such unfailing moderation and exquisite right feeling in art, . . . such love-making to the infinite and the finite, such range of susceptibility, such many-sidedness in offering some gift to every nature and every need, such comprehension of the whole of human life.

There is but one name to which one can refer in speaking of Beethoven: it is Shakespeare. For as Shakespeare is, so far, our king of conventional tones, so is Beethoven our king of unconventional tones. And as music takes up the thread which language drops, so it is where Shakespeare ends that Beethoven begins.

C. Hubert H. Parry — *'The Evolution of the Art of Music'*

HE superiority of Beethoven's point of vantage to Mozart's is equal to the sum of all the differences in the type of the man and his circumstances. Beethoven came of the more tenacious Northern stock, partly Dutch and partly German; and he had the good fortune to be obliged to cultivate self-dependence very early, and to make acquaintance with J. S. Bach's works at a time when he was sufficiently impressionable to profit by them. His youthful experiences in Bonn were by no means of the smoothest and pleasantest. He had a good deal to endure in his home life that was harsh and unlovely, and he had to endure a good deal of second-rate music while playing in the local opera band. By the former his character was formed; by the latter the most obvious principles of design were strongly impressed into his organization. Like most artists whose spur is more in themselves than in natural artistic facilities, he was very slow to come to any artistic

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achievement. It is almost a law of things that men whose artistic personality is very strong, and who touch the world by the greatness and the power of their expression, come to maturity comparatively late, and sometimes grow greater all through their lives,—so it was with Bach, Gluck, Beethoven, and Wagner,—while men whose aims are more purely artistic, and whose main spur is facility of diction, come to the point of production early, and do not grow much afterwards. Such composers as Mozart and Mendelssohn succeeded in expressing themselves brilliantly at a very early age; but their technical facility was out of proportion to their individuality and force of human nature, and therefore there is no such surprising difference between the work of their later years and the work of their childhood as there is in the case of Beethoven and Wagner.

In Beethoven's nature there was an extraordinarily keen sense for design, but there was also a very powerful impulse towards expression. In his earliest days he seems to waver from one point of view to another. Most of his early works follow the lines which had become familiar, and show little change from the artistic attitude of Mozart or Haydn. But every now and then, even in the early days at Bonn, the spirit of adventure possesses him, and then some surprising feat, prefiguring the achievements of his best days, makes its appearance; such a stroke as the end of the coda of the Righini variations, which presents a device which he carried out more effectually and for more expressive purposes much later in the 'Coriolanus' Overture. But these sudden revelations of the spirit that was within him are at first only spasmodic, and he subsides again after an outbreak of genius into the grave deportment of the formal period. But from many indications it can be judged that mere composition as a purely artistic operation did not come easily to him. Haydn's want of sympathy with him, and the well-known verdict of the theorist Albrechtsberger,[1] alike point to the fact that he was not born to write without an emotional or intellectual spur. The moment in the history of music appears to have been reached when its great resources were ready to be used for expressive ends of a new type, and Schubert and Weber were soon due to illustrate the wide spread of new impulses in other phases; but it was allotted to Beethoven to lead the van; and unlike them, he was to do his work within the limits of the old designs of the sonata type, by grasping the innermost nature of their principles and expanding them to the utmost that they would bear.

It is indeed a most characteristic feature of Beethoven's work that the greater part, and the best of it all, is cast in the form of the sonata, which Haydn and Mozart had organized to so high a degree of perfection as pure design. Beethoven could not have expressed himself adequately within the conditions of perfect design—which his instincts truly told him was an absolute necessity of art—without making use of a form whose principles were fully understood. It was his good fortune that the sonata

[1] Albrechtsberger said of Beethoven, "He has learned nothing, and will never do anything in decent style." — EDITOR

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form had been so perfectly organized, and that the musical public had been made so perfectly familiar with it, that they were ready to follow every suggestion and indication of the principle of design; and even to grasp what he aimed at when he purposely presumed upon their familiarity with it to build fresh subtleties and new devices upon the well-known lines, and sometimes even to emphasize vital points by making progressions in directions which seemed deliberately to avoid them. Beethoven had a great gift for extemporization, and there are many subtle devices in his work that look as if he had tested the power of his audiences to follow his points by actual observation. Like Scarlatti, he often seems to play upon his audience and to anticipate the processes that will be going on in their minds; and so well to forecast the very things that they will expect to happen that he can make sure of having the pleasure of puzzling them by doing something else. But in order to put into practice all the multitudinous possibilities he could foresee he had to take a form which his audience would thoroughly understand. And this is one of the many reasons for the preponderance of the sonata type in his works.

The tendency to use the art of music for expression naturally led Beethoven to identify his work occasionally with some definite idea or subject, as in the 'Eroica Symphony,' which was intended for his ideal (so soon shattered) of Napoleon; the 'Pastoral Symphony,' which embodied his feelings about the fields, and brooks, and woods, and birds he loved so well; the 'Lebewohl Sonata,' which embodied his ideal musical sense of friends parting, of absence, and of the joyous coming together again. But with him, for almost the first time, the true principle of program music is found, and he indicates it with absolute insight into the situation in his remark on the 'Pastoral Symphony,'—that it was "more the expression of inner feeling than picturing." The most common failing of minds less keen than Beethoven's is to try to make people see with their ears. Beethoven goes to the root of the matter. For it is not the business of music to depict the external, but to convey the inner impressions which are the result of the external. And music is true in spiritual design only when it is consistent in the use of the resources of expression with the possible workings of the mind in special moods or under the influence of special external impressions. With Beethoven and Bach the consistency of the harmonic, melodic, and rhythmic elements of expression is so perfect that with all the infinity of change, and the variety that is necessary for design's sake, the possible working of a mind affected by some special exciting cause is consistently represented by the kind of treatment that is used. That people often can feel this for themselves is shown by the general adoption of such a name as the 'Appassionata,' which was not given by Beethoven, but which is eminently justified in every particular by the contents of that wonderful sonata.

Beethoven's opportunity lay in the comprehensive development of the resources of art, and in the fact that the principles of a singularly malleable type of design were ready to his hand when he came upon the scene.

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His imagination and his powers of concentration were equal to his responsibilities. The resources of effect were as yet not so great as to tempt him to extravagance. Indeed, he himself had to collect and develop and systematize them, and he enlarged them more than any other man except Bach. The sonata form, moreover, was new enough to afford him scope without forcing him either to risk commonplace or to resort to hyper-intellectual devices to hide its familiarities. In his hands alone the forces of design and of expression were completely controlled. Self-dependent instrumental art on the grandest and broadest lines found its perfect revelation in his hands, not in a formal sense alone, but in the highest phase of true and noble characteristic expression.

THE German thinker Schopenhauer, in his famous book on 'The World as Will and Idea,' tries to show that music is, so to speak, another world, like the world of nature and objects and events that we know, yet distinct from it: a parallel but independent world, which embodies in its own way, through the medium of tones, that same restless, striving soul of things that we recognize in the outer world of our experience. Everywhere in nature, he says, we feel the presence of a consciousness, a mind, which is ever seeking its own complete and satisfactory expression, and never finding it; and in music we hear the voice, as it were, of this same world-soul, this chained and laboring Prometheus, ceaselessly striving, forever baffled. The conception is a striking one; and whether or not we agree that it is a sound theory of music, we cannot deny, especially when we listen to such music as Beethoven's, its force and suggestiveness. Beethoven's world of tone, with its fierce nervous agitation, its melting and pathetic beauty, its ineffable sorrow, its grim or playful humor, its perfectly endless succession, in short, of varied moods, is as like the world of our human experience as if it were its reflection in some magic mirror of the spirit. It has, for us, the reality of our own lives. As we listen we seem to hear our most intimate joys and sorrows, harmonized and reconciled, to be sure, in his perfect art, as we can never reconcile them, but just as immediate, just as actual, just as near and vital, as we know them in life. His supreme greatness as an artist lies perhaps in this poignancy and truth of his emotional expression quite as much as in the architectural beauty of the forms in which he embodies it, of which so much has already been said. And he is supreme among musicians not only in the impressiveness of his utterance of emotion, but in the wondrous richness and variety of the emotions he is able to utter. He is not like those composers who say over and over a few words, pleasantly but monotonously. His vocabulary includes the entire language of human feeling.

To attempt a description, then, of the exact shades of emotion which Beethoven expresses would be like trying to count the waves of the ocean or the trees of a great forest. We are constrained to recognize that here was a human spirit as profound, as subtle, as multiform, as nature herself.

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An enumeration of its elements would quickly become exhausting, and could never become exhaustive. But in such cases we can, with profit, select a few striking or typical phases of the genius we wish to study, and by examining them gain at least some slight impression of the bewildering whole. The selections of the present number have been chosen with a view to illustrating a few of the most characteristic moods of Beethoven as a man and as a composer.

In the first movement of the Fifth Symphony, which forms the first selection, all is agitation, energy, the impetuous and passionate progress of a strong soul. The electric vitality that we feel in that first incisive motif of four notes permeates the entire texture of the piece, which vibrates and pulsates with aching life. The masculine harshness and turmoil is stilled for a moment at the entrance of the more feminine and tender second theme to be sure, but quickly reasserts itself, in the concluding theme, with an added note of triumph. Through the working-out the restlessness continues unappeased, and in the coda becomes almost terrible in its insistence and haste. The entire movement is fraught with gloom, fury, baffled aspiration, and the terror inspired by immensity and fate. It is the epic of a human soul in the grasp of destiny.

This energetic, virile mood is very frequent with Beethoven—so frequent that we may perhaps call it the ground tone of his passionate and haughty nature. It shows itself in the opening movements of most of the symphonies, and of such piano sonatas as the 'Pathétique,' the 'Waldstein,' and the 'Appassionata'; it becomes almost feverish in the first movement of the Seventh Symphony, and austerely noble in that of the Choral Symphony; it unbends to a dance-mood in the Finale of the Seventh Symphony, and is deepened to tragedy in the 'Coriolanus' and 'Egmont' Overtures. Again and again, in one form or another, it recurs throughout the work of this most passionate of the sons of Adam.

But nothing is more remarkable about this extraordinary man than the deep tenderness and mysticism that in him went hand in hand with such stern, almost repellent traits. In the midst of his storms the clouds are always breaking, to show wide, serene spaces of blue sky. Like all great men, he had the contemplative as well as the active qualities, and was as much feminine as masculine. Even into the agitation of the Fifth Symphony movement we have seen how the second theme brings peace and beauty; and in the second movement of the same symphony peace and beauty become pervasive. Like so many of Beethoven's slow movements, it is a panorama of beauties, now earnest, now merely graceful, but always lovely and harmonious. This particular movement has not the depth of emotion of such movements as the Largo of the Seventh Sonata, the Adagio of the 'Pathétique,' or some of the later slow movements. Its characteristic note, rather, is quiet, idyllic grace, touched often with wistfulness, but for the most part fanciful, iridescent. But it is a good example of Beethoven's more tranquil mood, and one of the most popular of all his pieces.

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In the Minuet of the Eighth Symphony (the symphony which Wagner happily called the "Apotheosis of the Dance") Beethoven indulges the frolic vein of his genius. Volumes might be written about Beethoven's humor, that whimsical, perverse, ingenious aspect of him which made him love to surprise and cajole his audience. Suffice it to say here that it alone is enough to give him a high place among the great artists of all times and of all modes of expression. Not even Shakespeare is more various and inexhaustible in fantasy. To understand thoroughly Beethoven's humor, which is as many-sided as all his other qualities, we should need to study all his Scherzos and Minuets and many of his Finales. But the Minuet given in the following pages, with its freakish rhythms, its odd pauses, its bubbling vivacity, and its quaintly devised trio, in which the horns play a tune against a pizzicato accompaniment by the cellos, is enough to give at least a first impression of the inimitable Beethoven humor.

It is a far cry from this amiable piece to the grim tragedy of the 'Egmont' Overture (Selection IV. in this number). In the gravity of the opening chords, in the tragic agitation of the main theme, in the stern and incisively rhythmic chords of the second theme, given out by the strings and answered by an appealing phrase on the wood-wind instruments, in the poignant wistfulness of the chords in A-major at page 41, and in the rush of the clamorous coda, we hear Beethoven speaking as a tragic poet, an inspired seer of the profounder aspects of human life. It is by this power of penetrative insight and noble expression that Beethoven commands an honorable place among the greatest artists of the world. It earns him the right to be named with Shakespeare, Dante, Michelangelo.

But it is futile to attempt to cover this mountain-like man with our critical tape-measures. At best we can only take a few scattered observations of him as he looms on the horizon—get a few angles, as it were, from which, by a sort of critical trigonometry, we can compute, vaguely, tentatively, uncertainly, his vast girth and height.—THE EDITOR

THE WORKS OF BEETHOVEN

NOTES ON THE SELECTIONS

I. The Fifth Symphony — *First Movement*

"THE Fifth Symphony," says Sir George Grove in his interesting book on 'Beethoven and his Nine Symphonies,' "is not only the best known, and therefore the most generally enjoyed, of Beethoven's nine symphonies, but it is a more universal favorite than any other work of the same class—'the Fifth Symphony always fills the room.' It is the work which would naturally occur to any one who was asked to play or to name a characteristic spec-

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imen of Beethoven. In fact, it is that which Mendelssohn chose for introducing Beethoven's work to Goethe as he sat 'in the dim corner of his room at Weimar, like a Jupiter Tonans, with the fire flashing from his aged eyes,' and doubtless not without a certain reluctant conservative doubt in his mind as to the worth of the revolutionary extravagances he was about to hear. However, it affected him very much. First he said, 'That causes no emotion, it 's only astonishing and grandiose.' Then he kept grumbling on, and after some time began again: 'How big it is—quite wild! enough to bring the house about one's ears! and what must it be with all the people playing at once?' And at dinner, in the midst of something else, he began about it again."

"The modern romantic movement," Grove continues, "whether called so or not, seems to have taken place earlier in music than it did in literature [see the quotation from Carpenter, above, for an explanation of this. —Editor]; and, whoever else may aspire to the honor of leading it, Beethoven was really its prophet, and the Fifth Symphony its first great and assured triumph. The Fifth Symphony at once set the example, and made possible the existence of the most picturesque and poetical music of Mendelssohn, Schumann, Brahms, and Tschaïkowsky."

Grove proceeds in a masterly paragraph to dispose of the common fallacy that Beethoven wrote carelessly and irregularly. So wide-spread is this most erroneous view that the passage is worth quoting:—

"The Fifth Symphony is often spoken of as if it were a miracle of irregularity, and almost as if in composing it Beethoven had abandoned all the ordinary rules which regulate the construction of a piece of music, put down whatever came uppermost in his mind, and by the innate force of genius produced a masterpiece which seized the world with admiration, and has kept it in astonishment ever since. Such ideas are simply contrary to facts. Whatever he was in improvisation at the pianoforte, Beethoven with the pen in his hand was the most curiously hesitating and tentative of men. Those who know his sketch-books tell us that he never adopted his first ideas; that it is common to find a theme or a passage altered and rewritten a dozen or twenty times; that those pieces which appear to us the most spontaneous have been in reality most labored; that the composition grew under his hand and developed in unintended directions as it did perhaps with no other composer; and that it almost appears that he did not know what the whole would be until the very last corrections had been given to the proof-sheets. So much for the idea of sudden inspiration. As for that of irregularity, it may surprise the reader to hear that the Fifth Symphony is from beginning to end as strictly in accordance with the rules which govern the structure of ordinary musical composition as any symphony or sonata of Haydn or Pleyel, while it is more than usually symmetrical. These 'rules' are nothing arbitrary. They are no dicta of any single autocrat which can be set at naught by a genius greater than that of him who ordained them. They are the gradual results of the long progress of music, from the rudest folk-songs, from the earliest

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compositions of Josquin des Prés and Palestrina—gradually developing and asserting themselves as music increased in freedom and as new occasions arose, as instruments took the place of voices, as music strayed outside the Church and allied itself to the world; but as absolute, and rigorous, and imperative as the laws which govern the production of an oak or an elm, and permit such infinite variety of appearance in their splendid and beautiful forms. In fact, they are not rules but laws, and it is only an unfortunate accident that has forced the smaller term upon us instead of the greater."

Nothing could afford more striking proof of the truth of these words than the wonderful unity of structure of the movement before us. For all its endless variety, it springs naturally and inevitably from the primary germ of four notes. It is all a logical development of that germ, a natural flowering of that root-idea. First the motif is given, twice, in octaves, by the entire body of the strings, as a text is given out twice by a preacher before his sermon, Then, for a page and a half it is sounded by various instruments and in various ranges, building up the "first theme." At page 18, the end of the second system, it forms the nucleus of a vigorous four-measure theme, on the heels of which treads the lyrical second subject already mentioned as supplying the needed quiet contrast with the stormy first subject. But even here the original motif clings, sounding in the bass from time to time, punctuating, as it were, the song above it. A gradual climax leads to the third or conclusion theme, and an emphatic series of cadences, in which the rhythm of the motif is again heard, close the first section of the movement. The working-out begins with a page and a half of playing with the motif, but at the bottom of page 20 Beethoven recalls to us the emphatic four-measure theme with which he introduced his second subject. This time, however, he gives but three measures of it, and, immediately taking a fresh cue from the rhythm of two half-notes, proceeds to work that out to new issues. In the second system of page 21 he reaches one of those ominous hushes of which he is so fond, hovers a moment as if in indecision, and then precipitates himself on his reprise (the end of the fourth system). This goes on much like the original exposition, but leads at page 24 into a long and impressive coda. Note the inversions of the motif, in the fourth and fifth systems on this page. The eighth-note rhythm now gives place to a resolute progression in quarter-notes, the harmony becomes kaleidoscopic, and altogether we are led on breathlessly until at the middle of page 26 the original motif is again strenuously asserted, and after a few more manipulations of it, partly pathetic and partly triumphant, the magnificent movement comes to a close.

The pianist will find here many interesting effects. The motif appears in so many positions and guises that the independence of the fingers is much taxed to make the texture always clear. Thus, for example, at the very beginning of the first theme the different entrances of the motif must be equally distinct, although the first is given by the left hand, the second by the strong fingers of the right, and the third by the weak fingers

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of the right. In playing the second theme, use a singing pressure touch for the melody, but at the same time make the motif in the bass audible by means of a crisp staccato on its first three notes and an accent on the fourth. The chords at the top of page 21 must be very legato, and sonorous without being too loud. Through the coda, follow the staccato and phrase markings carefully.

II. The Fifth Symphony *Andante*

THE theme of this Andante, simple as it appears, was the subject of considerable manipulation before it reached its present state, as any one can see by referring to Nottebohm's 'Beethoveniana.' The reader will notice how broad and sustained is its general effect as it stands; it constantly unfolds, in one wide sweep, through eight measures, reaching an impressive cadence, which is repeated and elaborated through fourteen measures more. Yet at first it was but a crude two-measure phrase, repeated at once a tone higher up, in "rosalie" fashion (see page 8 of the Gounod number of MASTERS IN MUSIC). Beethoven's fine constructive power, of which so much has been said, is well revealed by this example. The first theme is followed by a more martial, march-like tune, at first in A-flat and then in C-major. This must be played with strong rhythm. Upon it descends an unexpected hush, and the melody gropes through a succession of soft, mysterious chords, very beautiful in effect, until in the third system of page 28 it finds its way back to a variated repetition of the first theme. The high E-flat, held through four measures and resolving to E-natural with such magic charm in the fifth, affords an instance of Beethoven's daring and imagination. It is strongly dissonant through two measures, but its final resolution is so satisfactory that its net result is indescribably delightful. Fétis, who was a rigid theorist, is said to have changed this E-flat to F after two measures, in his copy of the score, in order to make it more "correct." Obviously enough, he was confusing laws with rules, in the manner mentioned by Grove. The next page and a half continue the variated repetition of what has gone before. At the bottom of page 29 the mysterious legato chords are supplemented by a curious reiterated bass, which must be played staccato but very soft. The legato of the chords may here be reënforced by holding the pedal throughout each measure. Another variation of the original theme follows, in which the running passage in thirty-second notes must be kept very even and continuous, especially where, in the fourth system on page 30, it appears in the bass. At the top of the next page Beethoven freely indulges his fancy, by setting all the wind instruments to work at a fragment of the theme, now in its normal form and now inverted, now phrased and now staccato. For several pages he freely develops his ideas, reaching an almost pompous assertion of the first theme on page 33. But this, soon subsiding, reverts to the original cadences, and leads into the coda. This coda is founded

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upon the theme in a simplified rhythm, appearing first in the soprano, and then (page 34, the third system, the third measure) in the tenor, where it must be clearly sounded by the left hand. The cadence passage is very beautifully modified in the second system of page 35; the emotional effect of the G, F, E-flat at the beginning of the system is very poignant. After a slight flurry of motion founded on rhythmical modifications of just three notes of the original theme, the movement reaches an impressive close.

III. The Eighth Symphony — *Minuet*

BUILT up from two four-measure phrases of genial melody (after two measures of introduction), this Minuet is a triumph of constructive ingenuity. After the first double bar Beethoven takes as his text four notes from his theme, a dotted quarter and three eighths, and sets out to amuse himself with them. Through nine measures they appear over and over again, in various keys and positions, and once in the bass. (One should remember always that in music worthy of the name the bass is as much a voice as any other.) Then, in the second measure of the last system on the page, he suddenly condenses his text to four eighth-notes, setting it at cross-purposes with his established measure in the quaintest, most diverting way. Having started this hobbling rhythm, he continues it for a moment with chords, in pairs that do not fill out the measure, and then, at the top of page 37, comes back to his original theme with deeply satisfying effect. More whimsicalities of rhythm end the Minuet. The Trio is built on a pastoral melody for the horns, afterwards reënforced by the clarinets, and accompanied by a curiously dancing triplet figure in the bass, given by the cellos. At page 38, the last measure of the third system, the first three notes of the horn theme are taken up by the bassoons and the double basses in the bass, and the curiously oscillating movement, like those Chinese toy figures that wag their heads, gradually runs down. It is difficult for the left hand to bring out this figure of three notes and still continue the accompaniment, but the effect depends on our hearing the motif constantly, though with diminishing loudness. The Minuet is repeated. This entire movement is a masterpiece of humor.

IV. The 'Egmont' Overture

LITTLE need here be added to what has already been said of the general effect of this nobly tragic overture. A few suggestions as to interpretation may however prove helpful. The somber chords at the beginning require a full but detached sonority; on the other hand, the graceful phrases which contrast with them should be played softly, but with an extreme legato. The little six-note motif which enters at the fifteenth measure must be clearly

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outlined against its background of vague tremolo. It is a modification of this motif that leads over into the Allegro. The main theme, in the tenor voice, gives the player a chance for firm melody-playing by the left hand, but at the bottom of the page appears, even more saliently, in the soprano. The second theme calls for the same contrast in effects of touch that was just mentioned as suitable for the beginning of the Introduction. The working-out, comparatively short, deals entirely with fragments of the first theme. Somewhat exceptional, from the point of view of form, is the entrance of the second and third themes, in the reprise, in the key of the subdominant instead of the tonic. But here again law is more vital than rule, and Beethoven knows well that by this use of the subdominant key he intensifies the sense of an approaching conclusion which is appropriate at this stage of the movement. In the long coda there are some brilliant bits of tone-color, notably in the passage at the bottom of page 47, where the sternly somber quarter-note figure is decorated by a tripping counterpoint above, and at the very end, where the piccolo winds its shrill fusees against the sonorous chords of bassoons, horns, and trumpets. These effects, to be sure, are but dimly indicated by a piano transcription, but even in that one can gain an impression of the enormous vigor, the ebullient life, of this great overture.

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I. THE FIFTH SYMPHONY

OPUS 67

FIRST MOVEMENT

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II. THE FIFTH SYMPHONY

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III. THE EIGHTH SYMPHONY

OPUS 93

TEMPO DI MINUETTO

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Menuetto D.C. al Fine.

IV. THE 'EGMONT' OVERTURE

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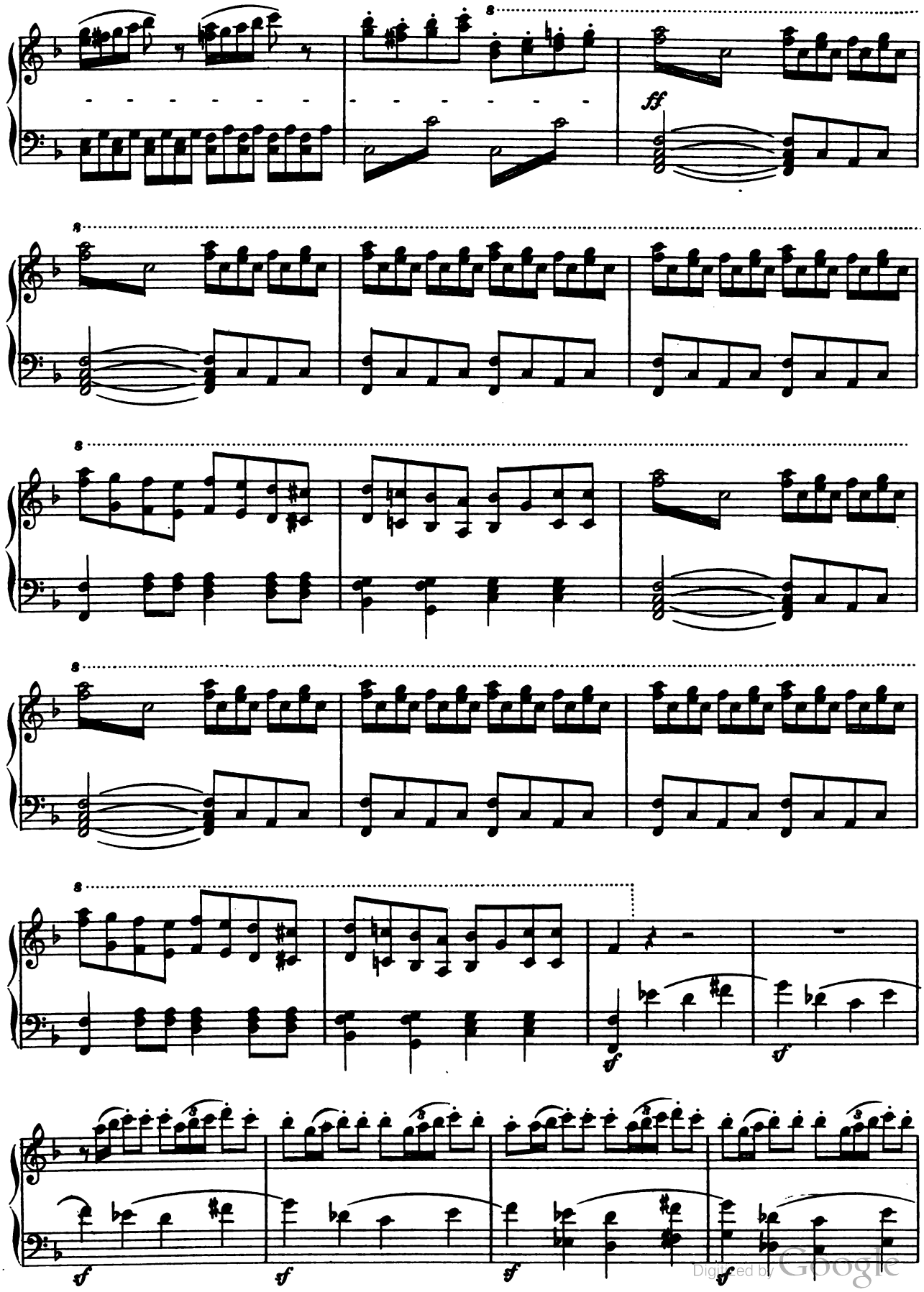

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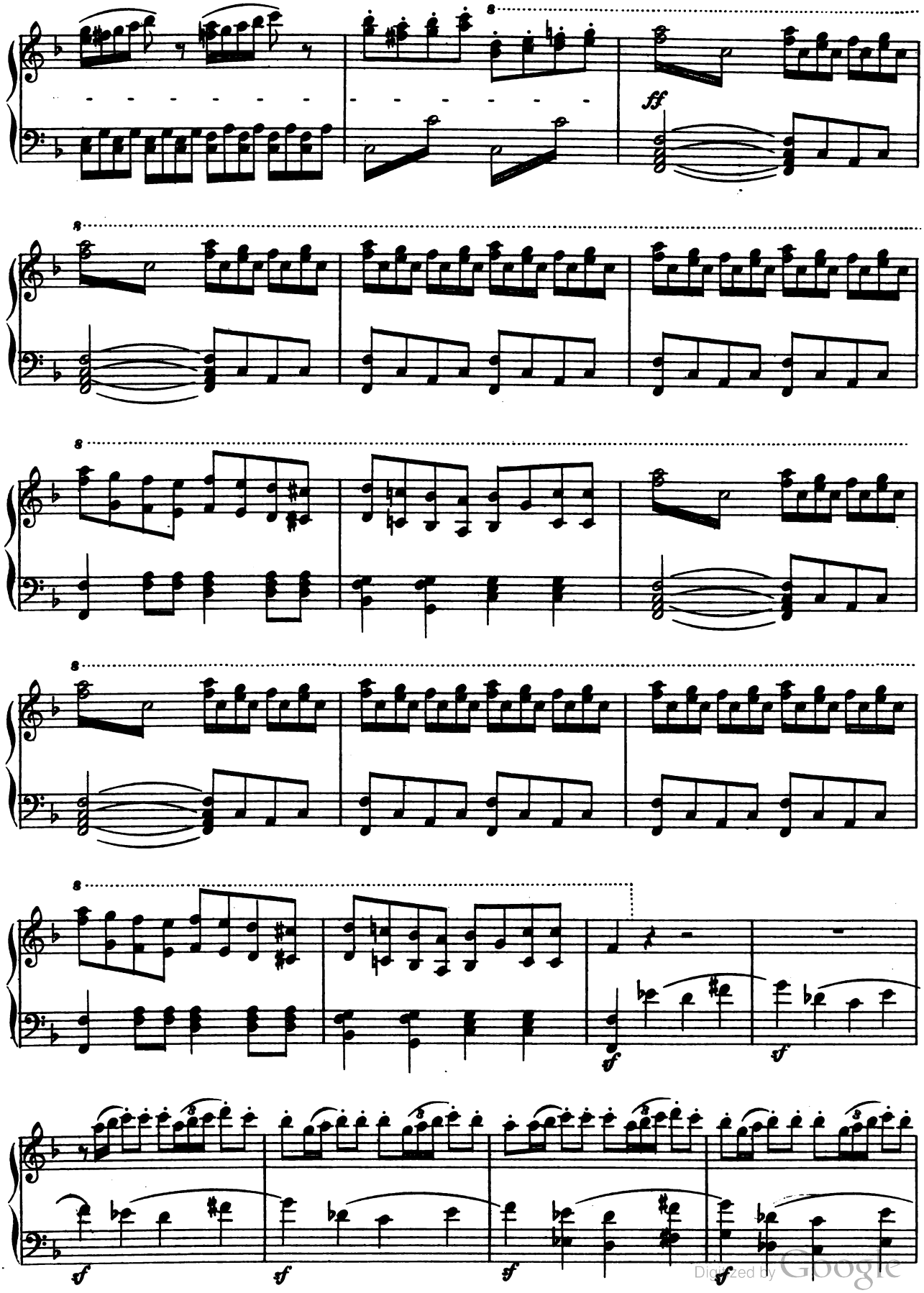

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MASTERS IN MUSIC

HANDEL

BORN 1685: DIED 1759

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GEORGE FREDERICK HANDEL

"The figure of Handel," says the famous musical historian, Dr. Charles Burney, "was large, and he was somewhat unwieldy in his actions; but his countenance was full of fire and dignity. His general look was somewhat heavy and sour, but when he did smile it was the sun bursting out of a black cloud. There was a sudden flash of intelligence, wit, and good humor, beaming in his countenance, which I hardly ever saw in any other."

The portrait here given is reproduced from an engraving by J. Thompson from Hudson's replica of his portrait of Handel known as the "Gopsall" portrait, painted in 1756.

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GEORGE FREDERICK

HANDEL

BORN 1685: DIED 1759

MR. H. HEATHCOTE STATHAM, in his essay on Handel,[1] gives a vivid glimpse not only of the man himself, but of that picturesque eighteenth-century England in which he lived. "In the days," writes Mr. Statham, "when *The Spectator*, with the last reflections of 'C.' or 'L.,' flanked the chocolate on the breakfast-table; when ladies spotted their faces, and surrounded themselves with a circumvallation of hoops; when silk-stockinged and high-heeled gentlemen went about (as the nun in 'St. Clement's Eve' would have said) 'with rapiers at their sides, like leopards, prancing up and down the walks,' and when Sir Plume would emphasize his ''fore Gad' with a rap on his snuff-box, and was conscious of the nice conduct of his cane—in those days there was well known in London a large, tall, heavy man, with clumsy hands and feet, sauntering about with an awkward 'rocking motion,' talking English in the most grotesquely uncouth of German accents and with the sublimest contempt for grammar and construction, and swearing heartily, 'a good mouth-filling oath,' at any one or anything that did not please him. This was Mr. Handel, for some time the popular opera-composer of the day; whose lot it was to be to achieve, when force of circumstances drove him from the operatic stage to try how far oratorio would keep things going, a fame far greater than he could have attained by any of the operas which had set the town in a ferment, and to have his memory honored and consecrated as the great musical exponent of the religious faith and feeling of the English nation."

Handel's grandfather, Valentine Hendel by name and a master coppersmith by trade, settled at Halle in Saxony in the year 1609, married there, and became a burgher of the town. Of his three sons, the two elder followed their father's trade; but the youngest, Georg, became a barber and surgeon, rising in his profession until, while still a young man, he was appointed surgeon and *valet de chambre* to the Brandenburg and Saxon

[1] The German pronunciation gives the *a* in Handel a value about half-way between that of *a* in *hay* and *e* in *hen*. Handel lived so long in England, however, that it is customary to pronounce his name just as the spelling indicates, to rhyme with "candle."

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courts. At the age of sixty-two this surgeon married, as his second wife, Dorothea Taust, a young woman of thirty, daughter of the pastor of a neighboring village. By this marriage he had two sons and two daughters. The elder son died at birth; the younger, Georg Friedrich, or, in English, George Frederick, the subject of this sketch, was born on February 23, 1685, just one month before the birth of the great Bach.

The temperamental inheritance bequeathed this child was unusual for an artist. In all we can learn of his ancestry we fail to find a trace of musical taste or artistic genius of any sort. His father, a man of sixty-four at the time of Handel's birth, had reached by energy and ability the highest point in his profession; his mother is described as "clear-minded, of strong piety, with a great knowledge of the Bible; deeply attached to her parents, with little wish for marriage even in the bloom of her youth; a capable manager, earnest, and of pleasant manners." Handel inherited the characteristics of both parents; he was persistent and ambitious to succeed in his chosen profession, but pious, charitable, and of great filial devotion. His genius for music appears to have been original with him, and cannot be said to have been regarded by his parents, at first, as a valuable contribution to the family characteristics. As soon as he outgrew the nursery, where his invariable preference for musical toys had been regarded as an amusing trait, his increasing love for the art aroused his father's consternation. Orders were given that he should not be allowed to go to any musical entertainments; all musical instruments were banished; and he was even withdrawn from the grammar school because music was a part of the curriculum. But genius, like love, will find a way. Somehow or another a clavichord was smuggled into the house and hidden in the garret, where its sweet tones, much too soft to be heard in the room below, could not betray the eager boy to his father's disapproval; and on this instrument Handel taught himself to play.

He could have been but eight or nine years of age when, by a characteristic piece of persistence, he managed to induce his father to take him on a visit to a relative, a *valet de chambre* to the Duke of Saxe Weissenfels—a visit which proved to have great bearing on his future career. His father had refused his repeated requests to be allowed to make the journey; but Handel at last resorted to strategy, and hiding behind the chaise, only revealed himself when he was too far beyond the town limits to be sent home. At Weissenfels he quickly made friends with the court musicians, and amazed and delighted them by his precocious talent. By a fortunate chance the Duke's interest was enlisted. He inquired the boy's history; and learning of his father's opposition to his study of music, sent for the obdurate old man and admonished him that so great a talent should be cultivated rather than discouraged, that his son bade fair to be a great musician, and that he was assuming a grave responsibility toward the world to deprive him of proper instruction.

The surgeon must have heard all this with astonishment. In so small a town as Halle, where the musical profession was represented by the

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church organist, who earned but a very small salary, and the town musicians, who lived largely on alms begged from door to door, the career could have offered but little inducement to an ambitious parent. Moreover, he had set his heart on the boy's becoming a lawyer, and he was of too obstinate a disposition to give way at the first onslaught of genius or ducal authority. It is evident he meant to be just to his son, however, for on his return to Halle he placed him as a pupil with Zachau, a church organist.

Handel's eagerness to learn was matched only by Zachau's eagerness to teach him. He studied four instruments, counterpoint, and composition. He copied scores, and wrote cantatas and motets as weekly exercises. At last, after three years of work, Zachau, declaring he could teach his pupil no more, advised that he be sent to some large city for further instruction. At Berlin, the city chosen, he stayed about a year, meeting the composers Attilio Ariosti and Bononcini, and attracting the attention of the Elector, who would gladly have attached him to his court and taken him to Italy to pursue his studies. Indeed this latter suggestion so alarmed Handel's father that he recalled him from Berlin post-haste, and set him to work with Zachau again, and also at his law studies in the University.

Handel was in the midst of all this work when, in 1697, his father died, and the support of his mother and sisters fell upon his shoulders. He immediately obtained an insignificant position in the orchestra of the German Opera House in Hamburg, under the direction of the composer Reinhard Keiser. In those days the harpsichord took an important part in the opera orchestra. It was usually played by the conductor, or, if there were two harpsichords, as was frequently the case, the conductor led one while a competent musician accompanied the recitatives and airs at the other. Handel soon had an opportunity to show his ability on this instrument, and thereafter assumed the prominent position of harpsichordist.

It was while leading the orchestra at a performance of 'Cleopatra,' one of Matheson's operas, that he came into collision with that brilliant and eccentric man, who was destined to become in time his friend and biographer. Matheson had played the part of Antony, but reappearing after the death of the hero, he requested Handel to resign to him the leadership at the harpsichord. Much to Matheson's annoyance, Handel refused to give up his seat. The quarrel was followed by a duel resulting so unfavorably for Handel that had it not been for a brass button on his coat, which turned the point of Matheson's sword, the world would have lost prematurely one of its greatest composers. The ultimate results of this little affair were however most agreeable. The young men became intimate friends, and Matheson has preserved for us a great part of the information we have of Handel's earlier years.

In 1705 Handel's first opera, 'Almira,' and a little later his second, 'Nero,' were produced, and well received by the public. The next year he started on a prolonged visit to Italy. Comparatively little is known

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of the details of this journey, but from the few records we find, it is evident that he made a great impression, both as a composer and as a performer on the harpsichord and organ, upon all the musicians and musical amateurs he met. There is a story that Domenico Scarlatti, overhearing him by chance as he was improvising at the harpsichord (Scarlatti's favorite instrument), exclaimed, "It must be either the devil or the Saxon!" During this visit Handel wrote the operas 'Rodrigo' and 'Agrippina,' and the oratorios 'La Resurrezione' and 'Il Trionfo del Tempo e del Disinganno.'

Handel's style was greatly influenced by his stay in Italy. He acquired a marvelous ability for suiting his music to the capabilities of the particular voice he had in mind; and he was able to graft an Italian smoothness and sweetness on the German depth and solidity of his music which gave it certain qualities in which he is still unrivaled.

On his return to Germany, after stopping at Halle to visit his mother, he went to Hanover, where he accepted the post of Kapellmeister to the Elector, on the condition that he might occasionally absent himself from court to travel. He availed himself of this permission almost immediately, going to England in 1710.

He could not have chosen a more appropriate time to make his appearance in London, where Italian music was at the height of fashion. The six months he spent there in this first visit were one continual triumph. The 'Te Deum' and 'Jubilate' he wrote to celebrate the peace of Utrecht, and his opera 'Rinaldo,' met with the greatest success; he was fêted everywhere; and when he went back to Hanover it was with the firm intention of speedily returning to the hospitable and congenial island. England eventually became Handel's adopted country. He was naturalized as a British subject in 1726, all his success came from English patronage, and the department of oratorio, of which he was the greatest master, is a peculiarly English phase of music.

His second visit to England came about in 1712, when, his popularity proving as great as ever, he lingered on, somewhat without regard to his home duties, until, by the death of Queen Anne and the accession to the English throne of his neglected patron the Elector of Hanover, he found himself placed in a rather awkward predicament. He immediately retired from the prominent position he had occupied at the English court, and for a time was under a cloud in royal circles. An opportunity fortunately occurred to reinstate him in the king's favor on the occasion of a royal fête on the Thames, for which he wrote some charming music (the 'Water Music') to be used as a serenade, he himself conducting the performance in a boat following the king's barge. The king, pleased by the compliment, soon forgave him his truancy, and bestowed on him a pension of two hundred pounds in addition to that he already enjoyed from Queen Anne.

There is one episode of Handel's life in England which has a peculiar interest from the side-light it throws on the society of the time. There were then in London no concert-halls for the public performance of solo or con-

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certed instrumental music; people could hear such music only at the houses of music patrons who could afford the luxury of giving private concerts for their guests. But somewhat before the time of Handel's first visit to England, a coal-peddler and lover of music, "Thomas, the Small Coal Man," fitted up the garret over his poor home as a concert-hall. He managed to get in a clavichord and a small organ; and here, after he had finished his work and changed his work-a-day clothes for his best, he received as his guests dukes, duchesses, and traveling artists, who climbed the steep stairway to listen to the performances of the singers and players at these impromptu concerts. Thither Handel often went, and there he must have given many informal first performances of his works.

In 1718 Handel became Kapellmeister to the Duke of Chandos, who lived in almost regal style at a palace called "Cannons," near Edgeware. It was while acting in this capacity that he wrote the two settings of the 'Te Deum,' the 'Chandos Anthems,' the oratorio 'Esther,' and the serenata 'Acis and Galatea.' Here, too, the 'Suites,' those popular piano-pieces, were composed. "The Harmonious Blacksmith" forms a part of one of them.

In 1719 the Royal Academy of Music was founded for the promotion of opera in England, under the patronage of many of the nobility headed by the king, who subscribed one thousand pounds. Handel, nominally assisted by his inveterate and bitter rival Bononcini, and later also by Ariosti, was given the management. He immediately went abroad to engage singers, returning the next year to open the house with 'Numitor,' an opera by Giovanni Perta, followed, after a few performances, by his own 'Radamisto.' And so the Academy began its brilliant but precarious career, which lasted until its utter and final collapse eight years later. The three managers wrote and produced opera after opera. Handel worked indefatigably to keep the peace among his singers and to please the public, but the task was too great for even his herculean strength and perseverance. Rivalry between the singers, Bononcini's insane jealousy, the public's partisanship, all combined to bring the scheme to its inevitable ruin.

Handel was not discouraged by this failure, however. Taking as a partner a man named Heideggar, he leased a theater and proceeded to give opera on his own account. Sparing no expense or trouble, he engaged the best singers, and wrote operas to suit their voices; but the public did not appreciate his efforts, and eventually, badly in debt and broken in health, he was obliged to close the theater and retire to the continent for rest.

He was now nearly fifty years old; he had enjoyed great success and suffered undeserved failure; but the greatest works of his life, the works that have handed his name down in honor through the generations, were yet to be written.

His first composition after his return to England was the anthem written for the funeral of Queen Caroline, 'The Ways of Zion do Mourn;'

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this was followed by two or three operas which met with little success. On March 20, 1739, his setting of Dryden's ode, 'Alexander's Feast' was given for the benefit of the "Fund for Poor Musicians," the precursor of the present Royal Society of Musicians of Great Britain. This was so well received that Handel, realizing the possibilities in the new field, leased the Haymarket Theater and gave bi-weekly performances of oratorio. He opened the season with 'Saul,' followed soon by 'Israel in Egypt;' but the latter, with its long choruses, proving rather heavy for the public taste, was performed but a few times.

'Israel in Egypt' gives a marked example of Handel's habit of borrowing from other composers, or his own early works, passages which he considered available for his new composition. Though he has been much blamed for this practice, it is hard to see wherein its culpability lay. In art the only final criterion is effect, and Handel was a good enough workman to enhance the effectiveness of everything he used. Much of 'Israel in Egypt' is of such refurbished material.

In 1741 Handel was invited by the Duke of Devonshire, then Viceroy of Ireland, to visit Dublin and give performances of his oratorios for the benefit of his many Irish admirers. He accepted the invitation, immediately setting about the composition of a new oratorio, 'The Messiah,' which was eventually given at a charity concert in Dublin, April 10, 1742, and was received with unbounded enthusiasm. It did not meet with so warm a reception in London, where he repeated it shortly after his return. After a few performances, however, it gradually won its way to the popularity it has ever since enjoyed in England; and during the latter part of his life Handel gave an annual, and invariably successful, performance of it for the benefit of the Foundling Hospital in London.

'The Messiah' was followed by the oratorios 'Samson,' 'Balus,' 'Joshua,' and 'Theodora.' He was at work on 'Jephtha,' an oratorio destined to remain unfinished, when he was interrupted by an illness which compelled him to leave London to try the Cheltenham baths. His eyesight had begun to fail also, and shortly after his return to town he underwent repeated operations for the removal of cataracts. But the operations gave him no permanent relief, and in a short time he became totally blind. Little is known of his life for the next few years. He gave a few performances of oratorios, but as he had paid his debts and amassed a new fortune of £20,000, he could afford to live comfortably and in retirement. He gradually failed in health, until, on the 14th of April, 1759, he died. Six days later his funeral took place in Westminster Abbey, where he lies buried. By his will his property was divided among his relatives, friends, and the Royal Society of Musicians. His manuscripts were left to his friend Christopher Smith, who, years after, gave them to King George the Third. They are now at Buckingham Palace.

Handel was recognized by his contemporaries as a man of great personal honor and integrity. He was outspoken and frank, of an explosive temper when aroused, but thoroughly generous and kind-hearted, as is

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abundantly testified by his treatment of his aged mother and sisters, and of his unfortunate fellow musicians. He shows little trace of the generally accepted "artistic temperament," but seems to have gone about writing music in much the same style and spirit that a great architect would show in erecting a modern "sky-scraper." He was an enormous man, with an enormous appetite, and an enormous genius; and he wrote colossal works which have made for him an enduring monument.

THE ART OF HANDEL

J. Cuthbert Hadden — *'Music'* 1900

HANDEL was great only in so far as he conceived big ideas. His methods were childlike and lacking in variety of resource, and his limitations were more marked than those of perhaps any other composer of equal standing who ever wrote. Beethoven distinguished himself alike as a writer for orchestra, for piano, and for voice. Haydn was not only the "father of the symphony," but wrote masses, and an oratorio which is still listened to with delight. Mozart excelled in many branches of composition besides opera; and even Bach is known by something more than his organ fugues. Handel, on the other hand, tried many things and practically failed in them all until he struck the right note in his oratorios.

There is a more serious matter to be considered—the matter, namely, of emotional essentials. . . . In the works of the moderns—Wagner, Brahms, Tschaikowsky, and others—we have all the inner strivings of the modern life; "the flavor of intense conflict, drive, and passion," as represented by the restless interchange of tonalities, by the grinding conflict of dissonances and tone colors, by the compelling energy of rhythm. In the works of the older masters these things are reflected scarcely at all. They have nothing of the modern spirit, nothing of the unrest of the age, nothing of its passion of conflict, nothing of its pessimism, if you will. We can listen to them, just as we can read the novels of Scott and Richardson and Jane Austen and Fielding; but they do not move us deeply, if indeed they move us at all. In this respect Handel is emphatically the composer of his age. His music has absolutely nothing of the modern spirit. It is almost entirely mechanical, with its cut-and-dried cadences and modulations, its academic counterpoint and fugue, and its thin veneer of eighteenth-century sentiment. There is no denying, nor does one wish to deny, the grandeur of some of Handel's work; but in the most stupendous of his choruses there is little that is emotionally sublime, little to inspire one with that rapturous feeling of ecstasy which one always experiences in listening to music like the Garden, Cathedral, and Prison scenes in 'Faust' or the Death scene in 'Tristan.' Handel's choruses im-

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press more by their massiveness and ponderous simplicity than by any æsthetic qualities. But no music can be really and truly sublime without æsthetic expression, dramatic strength and passion, or emotional fervor; and it is my contention that of these essentials Handel's works are practically destitute.

Julian Marshall *'Handel,' in 'Grove's Dictionary of Music'*

NO biographer of Bach or of Handel can refrain from drawing a parallel between these two gigantic contemporary masters, who never met, but who, in their respective spheres, united in their own persons all the influences and tendencies of modern thought, which brought about the revolution from the art of Palestrina to the art of Beethoven.

Handel's influence over his contemporaries was great; yet he founded no school. All his works were performed as soon as they were written; and, thanks to the constant opportunity thus afforded to him of comparing his conceptions with their realization, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is inimitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.

Bach lived and wrote in retirement; a small proportion only of his works was published in his lifetime, nor did he take into account their effect on the public mind, or feel the public pulse, as Handel did. It is strange that he in his seclusion should have preserved a keen interest in the work of other men, whereas Handel's shell of artistic egotism seemed hardened by the rough contact of the world and society; music for him existed only in his own works.

Bach's influence began to be felt some fifty years after his death, when the treasures he had left behind him were first brought to light. He was a thinker who traced ideas to their source, an idealist who worshiped abstract truth for its own sake. His works are close chains of thought and reasoning, prompted by profound feeling, and infinitely suggestive; from the various starting-points which they offer, we go on arguing to this day; but they appeal chiefly to the reflective mind. They are no less complete as wholes than the works of Handel, but they are far more complex; and to perceive their unity requires a broad scope of judgment, not possessed by every hearer.

Handel's works appeal to all alike. He was a man of action; what he felt and what he saw he painted, but did not analyze. The difference is the same as that which lies between a great philosopher and a great epic poet,—between Plato and Homer. Who shall say which is the greater? For traces of the influence of the one we must seek deeper and look far-

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ther; the power of the other is more consciously felt and more universally recognized.

IF we wish to form a just opinion of Handel we must first of all disabuse our minds of the prejudices, misunderstandings, and irritations that have almost inevitably been lodged there by the bickerings of his critics. Hardly any other great composer has been the subject of such intemperate praise and of such unjust and perverse censure. The tides of controversy have endlessly ebbed and flowed about him. The prejudice and provincialism of many English writers, who seem to think that music and Handel begin and end together, have quite naturally exasperated critics of other countries, or of wider outlook, into a hatred of the great man as unfair as the overweening devotion which provoked it. It is indeed hard to read the rhapsodies of his idolaters without a sense of outrage and disgust at such one-sidedness. The Hallelujah Chorus in 'The Messiah' is a splendid thing, but we cannot read without qualms that it is "a chorus that has never been excelled, not only in musical skill, but also in grandeur and sublimity." And our uneasiness turns into angry revolt when, remembering the great Bach, we find a writer in so reliable a book as Grove's 'Dictionary' assigning Handel "a place not among, but above, all other writers of the eighteenth century, analogous to that which Palestrina held above all those of the sixteenth—a position to which was attached the title, not of *Primus*, but of *Solus*." It is this sort of short-sighted praise that precipitates upon its subject such unduly adverse criticisms as that by Mr. J. C. Hadden, cited above.

It is really an unkindness to Handel to place him for a moment in competition with so supreme and universal a composer as Bach. Bach is the source from which the musical inspiration of all modern composers has flowed; he is the fountainhead of harmony, of counterpoint, and of all noble and august qualities of style, at which all subsequent musicians have delighted to drink. What Plato is to modern philosophy, what Shakespeare is to modern drama, what Darwin is to modern science, Bach is to modern music. He is the supreme, the universal, master. Handel, on the contrary, was a man who, after writing a great many operas in the Italian style, which made a momentary success but have become hopelessly obsolete, made an undying monument for himself by his work in just one branch of music,—that of the sacred oratorio. He wrote some instrumental music, to be sure, notably the Suites or Lessons for the Clavichord; but here he only played with a form that Bach in Germany and Couperin in France infused with genuine artistic vitality. Even his most fanatical admirers admit that his fame rests on his oratorios, and will stand or fall by them alone.

In this one department of oratorio, however, Handel was an inimitable master. All his qualities, and even his limitations, fitted him to excel in it. An oratorio is a narrative poem, not necessarily, though generally, relig-

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ious, set to music for choruses and solo voices, with orchestral accompaniment, and usually produced in the concert-hall, without scenery, costumes, or action. It is, in Mr. Edward Dickinson's words, "spiritual concert music, a sort of cross between church music and opera." Like church music, it aims rather to arouse devotional moods in the minds of the audience, to stimulate in them a vivid sense of the emotional realities of religion, than to depict actual events. Like opera, however, it does embody its purposes in a story, and it delineates particular characters and shows them under the stress of particular feelings. It requires neither the subtlety, interest, and musical beauty of pure ecclesiastical music nor the dramatic effectiveness of operatic music. What it calls for in the composer is rather, in the first place, the power to delineate without any great finesse or fine shading the fundamental emotions, such as joy, grief, fear, hope, and the like, which are described by the words, and in the second place the musical skill necessary to dispose the elements of the chorus in simple and effective masses, so that the persuasive and impressive force of a great body of human voices shall reach its maximum. The effects sought in oratorio are, in a word, general, massive, and monumental, not special, delicate, or finely discriminated. Now Handel had just the temperament and training that fitted him to make such effects. His nature was big, healthy, simple, forthright, primitive. His feelings were genuine and powerful as far as they went, though utterly without subtlety, admixture, or poetic coloring. His education in Italy made him a thorough master of the voice, and reënforced his natural tendency to write for it fluently and sonorously. He was not seduced from writing the purest and baldest vocal progressions by any such interest in the texture of the music itself as often led Bach into crabbed complexities ungrateful to the voice. Finally, he had at his command large bodies of good singers, and a not over-intelligent public whose demand for simple and obvious effects he devoted himself to meet with a perfectly frank opportunism. Everything conspired, then, to make him sketch in his outlines with broad strokes, fill in his lights and shades with a lavish and careless hand, and seek, so far as expression was concerned, for the obvious, the general, the typical, the easily comprehended. If Bach's ingenious and exquisitely beautiful works are like those Gothic cathedrals in which the solidity of the fundamental structure is hardly more wonderful than the delicate lace-work of carving which is everywhere wrought upon it, Handel's rugged and bold, yet sublime, oratorios are like Egyptian pyramids, rather, built of huge blocks of stone, rude in finish, without any refinements or complexities of contour, and yet strangely impressive in their very unexpressiveness, in their very ponderousness, passivity, and bulk.

Handel cannot for a moment be justly ranked with Bach, Beethoven, or Brahms—with musicians, that is, whose variety and scope is as great as their nobility. But though he said only one thing, and said that without much grace or winning charm, there was a dignity, a largeness, a primeval grandeur in his utterance that will not suffer it to be forgotten.—

THE EDITOR

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THE WORKS OF HANDEL

NOTES ON THE SELECTIONS

I. The "Largo" — *Aria from 'Serse'*

THIS well-known melody was originally written as an air in one of Handel's Italian operas, 'Serse,' or 'Xerxes,' produced in 1738. In the opera it is called "Ombra ma fui," or "My Plane Tree." The opera as a whole, like all of Handel's earlier works, is quite dead, but this air deservedly enjoys a perennial popularity. A very simple melody, it is nevertheless composed with a fine sense for effect, as for example in the climax in the second system on page 18, where the voice rises by stages, higher and higher, first starting from a B-flat, then from a D, and at last from an F. The singer may be warned not to take a dragging tempo, nor to put too much "sentiment" into his rendering. What is needed is a fluent and graceful interpretation, without straining after a profundity of feeling that is not in the music.

II. Recitative and Siciliano — *From 'L'Allegro'*

IT is seldom that composers choose words for their musical settings so intrinsically fine as Milton's poems 'L'Allegro' and 'Il Penseroso.' Even if they are not wholly insensible to poetic beauty, they are apt to be careless in the matter, and to choose any mediocre effusion that suggests a mood and uses combinations of syllables easily set and sung. Handel was therefore excellently inspired in selecting these two magnificent poems for musical treatment, even if he did somewhat garble them and permit his friend Charles Jennens, the compiler of the text of 'The Messiah,' to add a third part (by way of anticlimax) entitled 'Il Moderato.' The triple ode was first performed at Lincoln's Inn Fields, early in 1740.

The Recitative and Siciliano here reprinted is a setting of ten lines, slightly altered, from 'L'Allegro.' "If I give thee honour due, Mirth, admit me of thy crew," recites the singer; and the Siciliano which follows is a description of country scenes and pursuits. The use of the siciliano, which is a dance of graceful and pastoral character, in a swaying rhythm, of Sicilian peasant origin, was dictated by a happy sense of appropriateness. Against a quietly undulating background of simple harmonies in this attractive measure, Handel writes a melody of rare grace and charm. Especially pleasing in their even flow, most suggestive of rural peace, are the sequences on page 20. Care should be taken, both by the singer and the accompanist, not to make the figure of dotted eighth, sixteenth, and eighth notes jerky or abrupt. Great evenness and serenity of expression is necessary, and above all the sixteenth-note should be given its full value, not

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turned into a thirty-second-note. The tendency of some accompanists to hurry in all passages where the voice is silent should also be guarded against. For the rendering of the idealized but perfectly regular dance-movement, the piano is quite as responsible as the voice.

III. Fifth Piano Suite *Including 'The Harmonious Blacksmith'*

"HANDEL'S Suites, or Lessons, as they were called in England," says Dr. Hubert Parry, "were probably the most popular high-class pieces ever written for the harpsichord. They were reprinted in every civilized country, and have maintained their position so well that the greatest pianists of the present day, such as Rubinstein and Bülow, have played them at their pianoforte recitals. The *Suite de Pièces* was the best and completest form of instrumental music in those days, answering for players on harpsichords to what sonatas do for players on the pianoforte in our time. Most of the suites, written by all sorts of composers, consisted of strings of dance tunes all in one key, and there was a regular order in which they followed one another; Handel followed the order in some cases, but he as often varied it according to his humor with fugues and airs with variations. Among these latter is the celebrated set on the air popularly known as 'The Harmonious Blacksmith.'"

The first movement of this E-major Suite is a sort of free prelude in the contrapuntal style (i. e., consisting of several voices of equal importance and interest) founded on a simple series of chords in half-notes. It affords excellent practice in the independence of the fingers, as some of them have to hold down the long notes while others play the persistent sixteenth-note figures. At page 23, the first measure of the fourth system, is a beautiful example of a device constantly used by Bach and Handel, sometimes called "substitution." It consists in substituting for a note expected the alteration of it by a sharp or a flat, with the result of getting into a new key. In this case Handel gives us a D-natural instead of the D-sharp we expect, thus modulating into the key of B-minor. Only those who know harmony will be able to understand this fully, but all who are in any degree sensitive to musical beauty will feel its subtle charm if their attention be once focused upon it. The curious square notes at the end are not familiar to modern eyes. They are the old-fashioned "breves," equal in value to two "semibreves," or whole-notes. The chord is therefore the equivalent of two chords in whole-notes, tied together. Handel might have used instead a chord in whole-notes with a fermata, or hold.

The second movement, an Allemande, is another contrapuntal piece in which the pianist will find some interesting tasks. The symmetry and charm of its form should be noted. Like most old dance-movements, it is not in the three-part or ternary form now so familiar to the reader, but in a simpler, more rudimentary form built up of only two parts, and called

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"binary." The parts are divided by the double-bar across the middle of the piece, and each is repeated. The contents of the two are very similar, but the scheme of keys is just opposite. The first, beginning in the tonic, modulates to the dominant, and ends there with a characteristic, easily remembered cadence. The second, starting from the dominant, goes back again to the tonic, where it concludes with the same cadence. The form as a whole, thanks to this arrangement, gives us a sense of perfectly clear order and coherent plan.

The third movement, also in binary form, is a merry little Courante, full of life and tripping gaiety. Notice that it begins like a canon; that is to say, the second voice to enter says just what the first one did, but at a different pitch. This trick, a favorite way of securing unity of effect with all the contrapuntal composers of Handel's school, may be observed also at the beginning of his first movement.

The fourth movement is the Air and Variations known as 'The Harmonious Blacksmith.' Dr. Parry says of this, "The amount of discussion which has gone on about this piece and the strong diversity of opinion which exists among men of judgment are bewildering. The most familiar, and most mythical, account of it is that Handel was caught in a shower of rain while walking near Cannons, and took refuge in a blacksmith's shop, where he found the blacksmith whistling or singing the famous tune to the accompaniment of the ringing sound of his anvil. Another account is that the air was republished by a certain Lintott in Bath, and he called it 'The Harmonious Blacksmith' in honor of his father, who had been a blacksmith, and was fond of the tune. In the early editions of the 'Lessons' it is merely called *Air et Doubles*, which was the common way of describing any theme with variations in the days when suites were popular. How it received its familiar name, and why, is now most likely beyond the possibility of discovery; but a great many people believe in the blacksmith and the shower of rain—and the very anvil which is said to have accompanied the tune on the momentous occasion, which probably never occurred, is still preserved."

At any rate, the theme is a charming and piquant melody, which might easily have "run in the head" of a blacksmith or any one else. When it once gets sounding in one's brain it is apt to stay there until it is forcibly ejected by something else.

The variations are less interesting, consisting as they do of hardly anything but perfectly obvious arrangements of the melody with running accompaniments in different kinds of rhythms. They afford some practice, however, in bringing out the air in various positions and with different parts of the hand.

As a whole, this suite is pleasant to play and mildly interesting as music; but it will not bear comparison with such masterpieces in the same style as the English and French Suites of Bach.

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IV. Dead March *From 'Saul'*

MR. W. S. ROCKSTRO, in discussing Handel's oratorios and their independence of scenery, costumes, and action for their effect, alludes to the Dead March in 'Saul' as an example. "Before we have listened to the first three notes," he says, "we have called up an imaginary picture of a funeral procession, compared with which the finest stage effect that ever machinist put together would confess itself a heap of worthless tinsel." It is true that this march, simple as it is in conception and method, has a curious power not so much of expressing the grief of death as of actually calling up before our mind's eyes an image of the stately cortège of the funeral, with its somber colors and its slow movement. There is a measure and weightiness in the rhythm that irresistibly suggests the solemn procession. Other funeral marches, such as Beethoven's, Chopin's, and Schumann's, express the sorrow of death more poignantly; but none gives a more vivid picture of its outward accompaniments. A particular point of interest is the use of the B-flat at the beginning of the second system. It does not effect a modulation into F; it is merely a flattened version of the B that belongs to the tonic key; and it has in that capacity a strangely mournful, dreary effect. The whole march should be played deliberately, with a full, sonorous tone and without much light and shade.

V. "He Shall Feed His Flock" *Aria from 'The Messiah'*

HANDEL'S knack of writing gratefully for the voice, which some critics have considered due in part to his Italian training, is well revealed by this flowing and graceful melody. On the other hand, his way of misplacing the accents of English words, a result of his imperfect familiarity with the language, is shown in such places as at the very beginning, where he puts altogether too much stress on the word "shall," which is much less important than the "He," and at the beginning of the section in B-flat, where the unimportant syllable "un," in "unto," receives more emphasis than the "Come."

This air is written in a rather rambling form, ending, in fact, in a key different from that in which it begins. Nevertheless it abounds in musical grace, and in simple, naïve expressiveness. It is devoid of the emotional poignancy which modern hearers have become accustomed to demand in vocal music, but for that very reason is perhaps all the more delightfully archaic and refreshing.

VI. The Hallelujah Chorus *From 'The Messiah'*

IN spite of its length, this famous chorus has been given in full, as being not only the best-known effort of its composer, but a complete example of his style and qualities. The Hallelujah Chorus is the essence of Handel. In it appear at their maximum his simple and sonorous choral writing; his vigorous counterpoint; his well-planned contrasts and climaxes; his broad, obvious,

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heroic style; and, underlying all, his strong, matter-of-fact, Anglo-Saxon sincerity and directness. The responsive shouting back and forth of "Hallelujah" between chorus and orchestra, the bold unison of both chorus and orchestra at the words, "For the Lord omnipotent reigneth," the soft and yet full sonority of the passage at the bottom of page 40, so effectively contrasted with what has preceded, the simple and impressive fugal treatment of "And He shall reign forever," voice after voice coming in with the refrain in exciting cumulation, the holding of the long D, then E, then F-sharp, and finally G, of the sopranos on the words "King of Kings," and the final triumphant proclamation, adagio and fortissimo, of the "Hallelujah,"—all these things belong to an order of art truly epic in its breadth and grandeur. For mere vigor and splendor in the marshaling of resources, in the piling up of great masses of sound, this chorus is probably peerless. In intrinsic musical beauty and nobility it cannot compare with Bach's great choruses in his 'Passions,' but in sheer effectiveness it is unsurpassable. It is in itself enough to secure Handel's permanent fame.

THE PRINCIPAL WORKS OF HANDEL

I. CHORAL. SECULAR. Over forty-five Italian operas, all now obsolete. Various odes, serenatas, and the like, of which the most important are, 'Acis and Galatea,' 'The Alchemist,' 'Alexander's Feast,' 'Ode for St. Cecilia's Day,' and 'L'Allegro,' 'Il Penseroso,' and 'Il Moderato.' SACRED. Twenty-one oratorios, of which the most important are, 'Saul,' 1739; 'Israel in Egypt,' 1739; 'The Messiah,' 1742; 'Samson,' 1743; and 'Judas Maccabæus,' 1747. Miscellaneous Church music, notably the 'Utrecht Te Deum and Jubilate,' 1713; the 'Fifteen Chandos Anthems,' 1716–1718; 'Four Coronation Anthems,' 1727; and the 'Dettingen Te Deum and Anthem,' 1743.

II. INSTRUMENTAL. Concertos for small groups of instruments with orchestra; concertos for organ; 'Water Music;' and many other compositions now never given.

III. PIANO WORKS. Various pieces, of which the Suites, or Lessons for the Harpsichord, are the most important.

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I. THE "LARGO"

ARIA FROM 'SERSE'

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cresc.
mf
shade gives rest. Thou art of all I know, 'Mong all the trees that grow, Dearest and
best. 'Mong all the trees that grow, Dear - est and best. Thou art of all I know,
p
cresc.
'Mong all the trees that grow, Dear-est and best, Dear-est and best.
f

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II. RECITATIVE AND SICILIANO

FROM

'L'ALLEGRO'

Recitative.
If I give thee ho - nour due, Mirth, ad - mit me of thy crew!
p
SICILIANA.
Andantino con moto. (♩. 66)
p dolce
mf
Let me wan - der, not un - seen by hedge-row elms, on hil - locks

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green,
there the plough-man, near at hand, whistles o - ver the fur - row'd
land, there the plough-man, near at hand, whistles o - ver the fur - row'd
land;
and the milk - maid sing - eth

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blithe, and the mow - er whets his scythe, and ev - er - y shep - herd tells his
tale un - der the haw - thorn, in the dale,
and ev - er - y shep - herd tells his tale un - der the haw - thorn, in the
dale.
mf

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III. FIFTH PIANO SUITE

1—PRELUDE

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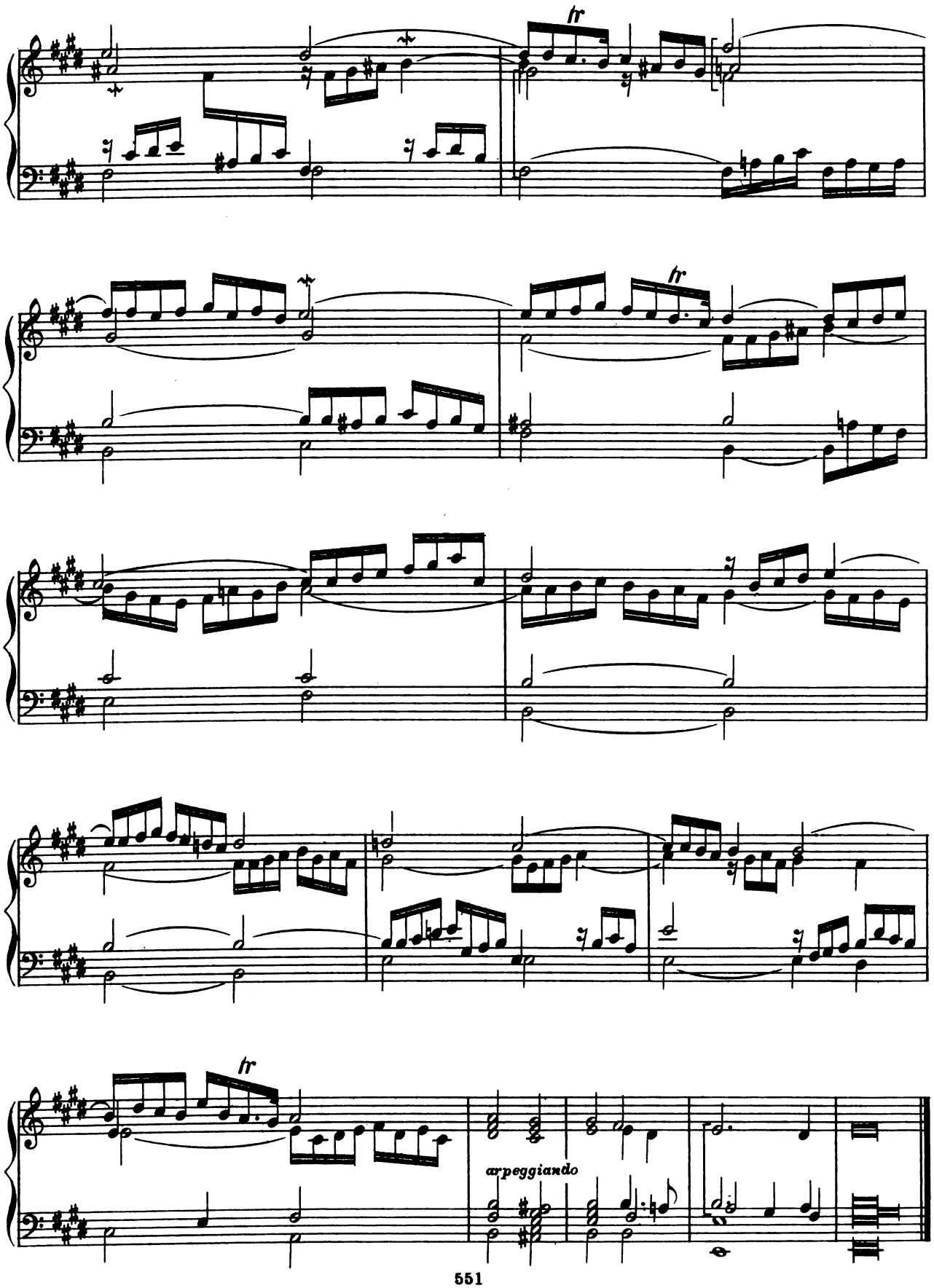

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2—ALLEMANDE

Andante semplice. (♩ = 69.)

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3—COURANTE

Allegretto con moto. (♪ = 138.)

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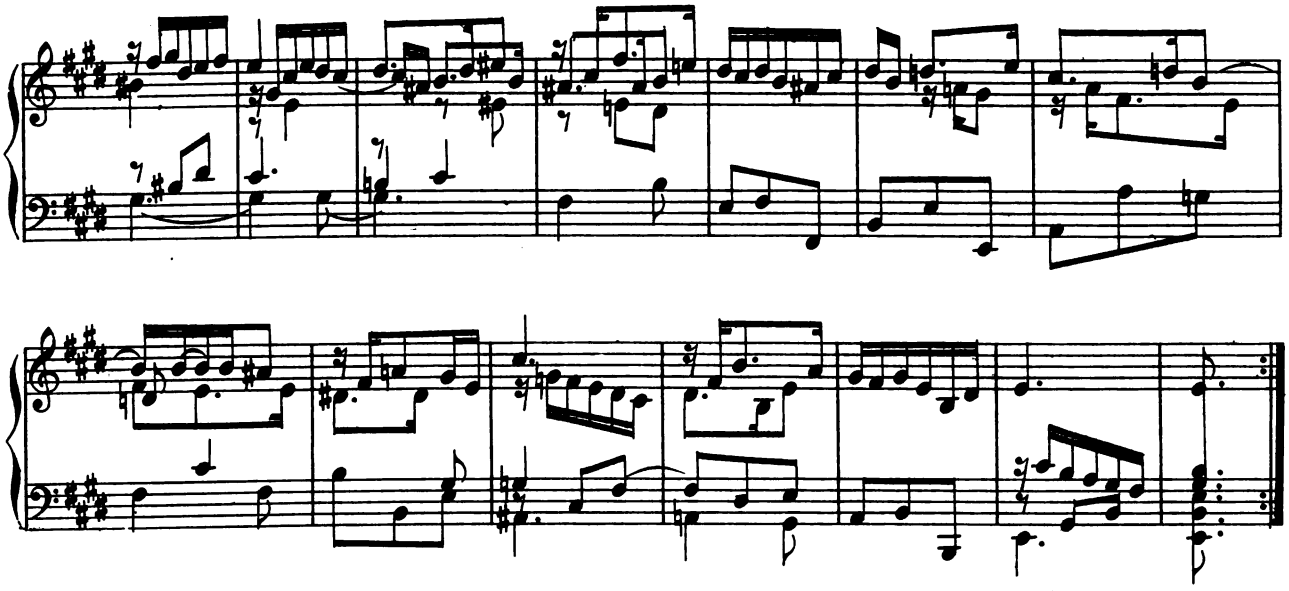

4 — Air with Variations; "The Harmonious Blacksmith"

Andante tranquillo. ($\frac{4}{4}$ = 63.)

VAR. I.

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VAR. II.
Un poco piu mosso. (♩ = 76.)

VAR. III.
Piu animato. (♩ = 80.)

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VAR. IV.
L'istesso tempo.

Digitized by Google

VAR. V.
Allegro brillante. (♩ = 80.)

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IV. DEAD MARCH

FROM 'SAUL'

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V. "HE SHALL FEED HIS FLOCK"

ARIA FROM

'THE MESSIAH'

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shep - - - - herd; and He shall gath - er the lambs with His arm,
with His arm, and car ry them
dim.
in His bo - - som, and gent-ly lead those that are with young, and
gent - - - ly lead, and gent - - - ly lead those that are with young.
cresc.
Soprano
Come un - - to Him all
dim.

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ye that la - - bour, Come un - - to Him, ye that are heavy la - den, and
He will give you rest. Come un - - to Him all
cresc.
dim.
ye that la - - bour, come un - - to Him, ye that are heav-y la - den, and
He will give you rest. Take His yoke up-on you, and
cresc.
dim.
learn of Him, for He is meek and low - - ly of heart, and

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ye shall find rest, and ye shall find rest un - to your souls.
cresc.
Take His yoke up - on you, and learn of Him, for
f
dim.
p
He is meek and low - ly of heart and ye shall find rest and
ye shall find rest un - to your souls.
cresc.
f
dim.
p
cresc.
f

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VI. THE HALLELUJAH CHORUS

FROM 'THE MESSIAH'

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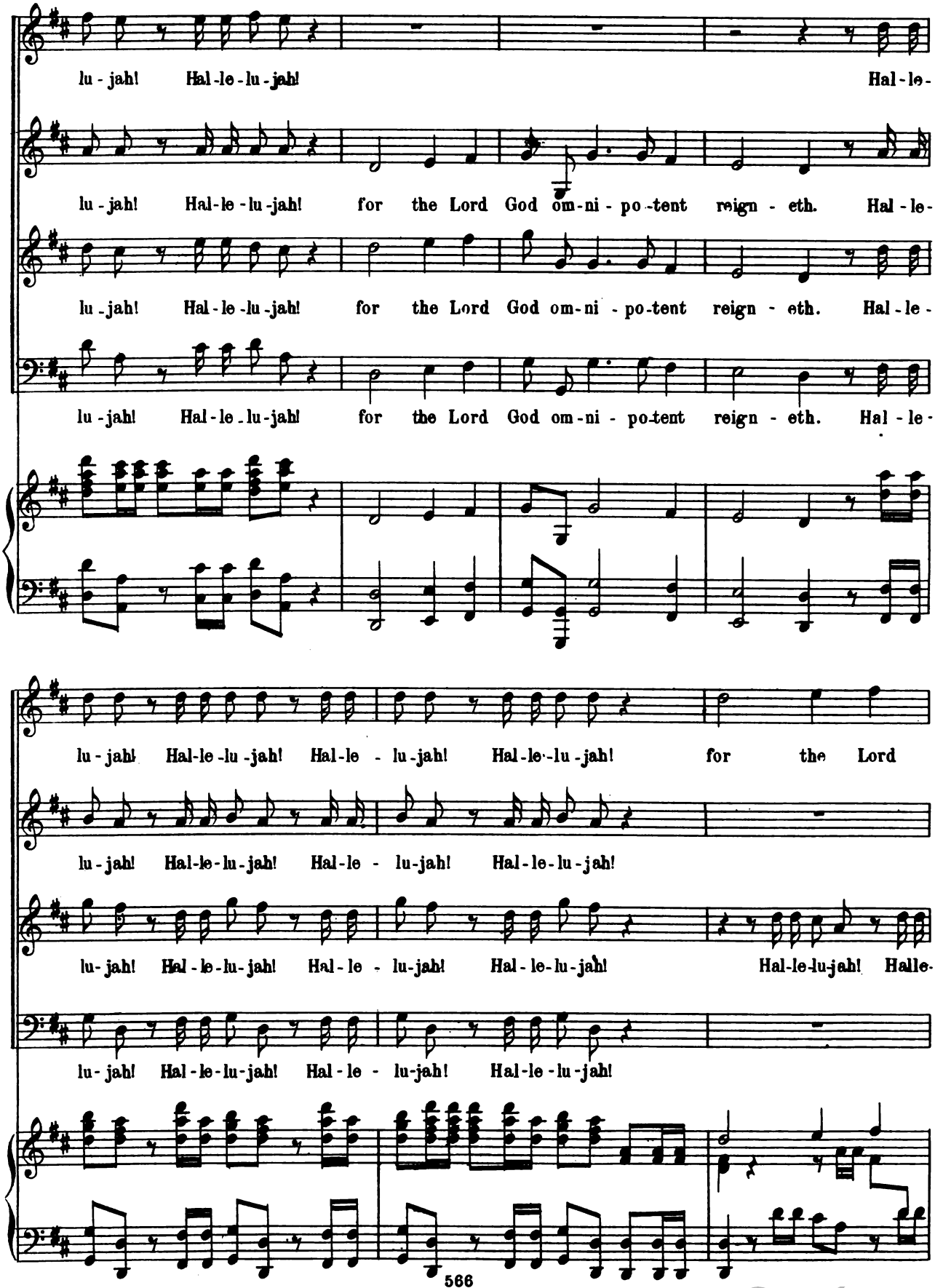
lu - jah! Hal-le-lu-jah! Hal-le-
lu - jah! Hal-le-lu-jah! for the Lord God om-ni - po-tent reign - eth. Hal-le-
lu-jah! Hal-le-lu-jah! for the Lord God om-ni - po-tent reign - eth. Hal-le-
lu-jah! Hal-le-lu-jah! for the Lord God om-ni - po-tent reign - eth. Hal-le-
lu-jah! Hal-le-lu-jah! Hal-le - lu-jah! Hal-le-lu-jah! for the Lord
lu-jah! Hal-le-lu-jah! Hal-le - lu-jah! Hal-le-lu-jah!
lu-jah! Hal-le-lu-jah! Hal-le - lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Halle-
lu-jah! Hal-le-lu-jah! Hal-le - lu-jah! Hal-le-lu-jah!

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God om-ni - - - po-tent reign - - - eth. Halle - lu-jah! Hal-le-lu-jah! Halle - lu-
Halle - lu-jah! Hal-le-lu-jah! Halle-lu-jah! Halle-lu-jah! Hal - le-lu-
lu-jah! Halle-lu-jah! Hal - - le - lu - - jah! Halle-lu-jah! for the Lord
Hal-le-lu-jah! for the Lord
jah! Hal-le-lu-jah! Hal - le - lu - - jah! Halle-lu-jah! Halle-lu-jah! Hal-le-lu-jah!
jah! Halle-lu-jah! Hal - le - lu - - jah! Halle - lu-jah! Hal-le-lu-jah!
God om-ni - - - - po-tent reign - - - eth. Halle-lu-jah! Halle-lu-jah! Hal-le-lu-jah!
God om-ni - - - - po-tent reign - - - eth. Halle - lu-jah! Halle-lu-jah!

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Halle lu-jah! Halle-lu-jah! Halle-lu-jah! Halle-lu-jah! Hal - le lu - jah! Hal - - -
for the Lord God om-ni - - po-tent reign - - - eth. Hal-le-lu-jah!
for the Lord God om-ni - - po-tent reign - - eth. Hal - -
Halle-lu-jah! Halle - lu-jah! Halle-lu-jah! Halle - lu-jah! Hal-le-lu-jah! Halle-
le - - lu - - jah! The kingdom of this world is be - -
Hal-le - lu-jah! The kingdom of this world is be - -
le - - - - lu-jah! The kingdom of this world is be - -
lu-jah! Halle-lu-jah! The kingdom of this world is be - -
p
568

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f
come the king-dom of our Lord, and of His Christ, and of His Christ;
f
come the king-dom of our Lord, and of His Christ, and of His Christ;
f
come the king-dom of our Lord, and of His Christ, and of His Christ;
f
come the king-dom of our Lord, and of His Christ, and of His Christ; and He shall
f
and He shall reign for ev - er and ev - - - -
reign for ev - er and ev - er, for ev - er, and ev - er, and He shall

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and
and He shall reign for ev - er and ev - - - - er, for ev - er
er, and He shall reign for ev - - er and ev - - - - - er,
reign and He shall reign for ev- er, for ev - er, for ev - er, for
He shall reign for ev - er and ev - - - - - er, King of Kings,
and ev-er, for ev - er and ev - er, King of Kings,
and He shall reign for ev-er and ev - er, for ev-er and
ev-er and ev-er, for ev - er, for ev-er and ev - er, for ev-er and

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and Lord of Lords,
and Lord of Lords,
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
King of Kings,
for ev-er and
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and

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and Lord of Lords,
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
King of Kings
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! for ev-er and

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and Lord of Lords, and Lord of
ev - er, Hal - le - lu - jah! Hal - le - lu - jah! King of Kings, and Lord of
ev - er, Hal - le - lu - jah! Hal - le - lu - jah! King of Kings, and Lord of
ev - er, Hal - le - lu - jah! Hal - le - lu - jah! King of Kings, and Lord of
Lords, and He shall reign, and
Lords, and He shall reign, and He shall
Lords, and He shall reign for ev - - - - - - - er,
Lords, and He shall reign for ev - er and ev - - - - er,
Ll.

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He shall reign for ev - er and ev - - - - er, for ev-er and
reign for ev - er and ev - - - - er, King of Kings, for ev-er and
and He shall reign for ev - er and ev - - - - er, King of Kings,
and He shall reign for ev - er and ev-er, King of Kings, for ev-er and
tr
ev-er, Hal-le-lu-jah! Hal-le - lu-jah! and He shall
ever, and Lord of Lords, Hal-le-lu-jah! Hal-le - lu-jah! and
and Lord of Lords, and He shall
ev-er, and Lord of Lords, Hal-le-lu-jah! Hal-le - lu-jah! and He shall

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reign for ev - er, for ev - er and ev - - - - er King of
tr
Kings! and Lord of Lords! King of Kings! and Lord of Lords, and
Kings! and Lord of Lords! King of Kings! and Lord of Lords, and
Kings! and Lord of Lords! King of Kings! and Lord of Lords, and
Kings! and Lord of Lords! King of Kings! and Lord of Lords, and He shall

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He shall reign for ev - er and ev - - er, King of Kings! and Lord of
He shall reign for ev - er and ev - - er, for ev-er, and ev-er, for ev-er, and
He shall reign for ev - er and ev - - er, for ev-er, and ev-er, for ev-er, and
reign for ev - er and ev - er, and ev - - er, for ev-er, and ev-er, for ev-er, and
Adagio.
Lords! Hallelujah! Hal-le - lu - jah! Hal-le-lu - jah! Hal-le - lu-jah! Hal - le - lu - jah!
ev-er, Hallelujah! Hal-le - lu-jah! Hal-le-lu-jah! Hal-le - lu-jah! Hal - le - lu - jah!
ev-er, Hallelujah! Halle - lu-jah! Hal-le-lu-jah! Hal-le - lu-jah! Hal - le - lu - jah!
ev-er, Hallelujah! Halle - lu-jah! Hallelu-jah! Hal-le - lu-jah! Hal - le - lu - jah!
Adagio.

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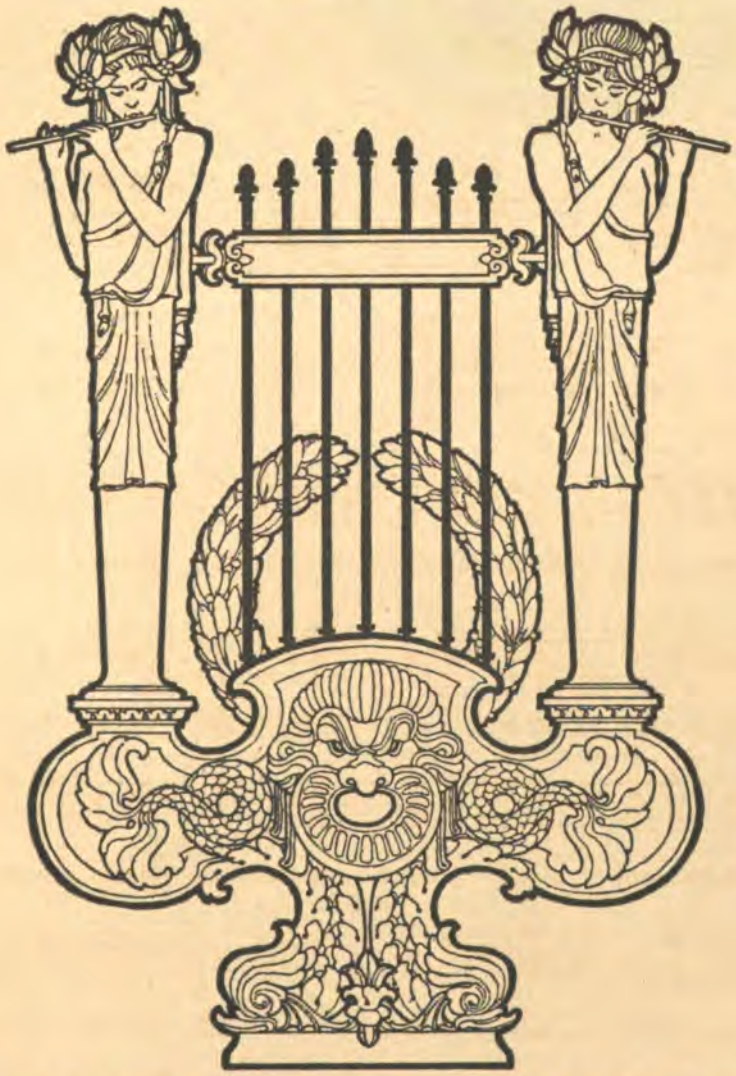

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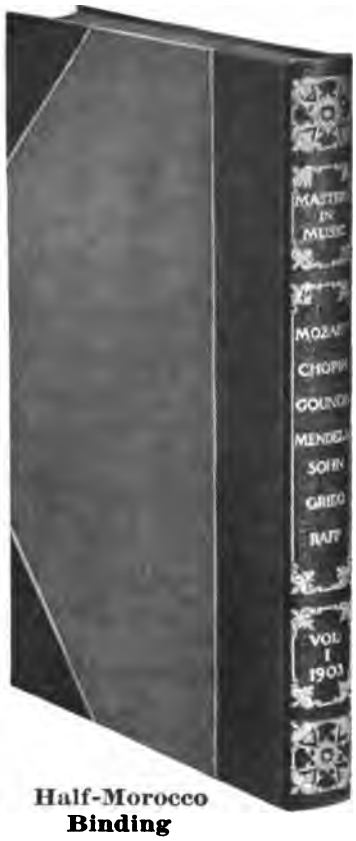

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